TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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ELIZABETH BYRON.

THE MATINEE GIRL

The actors' playtime is beginning and you read notes on all sides of their quick fittings to country haunts, where they drop the paint and the powder and are natural.

Loafing in a hammock under a tree must be three times as amusing to any one who has been batting about the country on railroad trains, stopping at all sorts of hotels and facing all kinds of audiences.

So it's to the woods or else to Europe at this time of year. One stage girl told me that she was going to live in a little hut somewhere up Cape Cod, where she could take her morning tub right outdoors in the ocean.

The best of it was, she said, that she wore pajamas all Summer long when she wasn't in a bathing suit. She is so used to them now that she doesn't mind if people call in. She just gives the belt a hitch fore and aft and lets it go at that.

This must be rather a relief when one has been in a costume play all season donning and doffing over-trimmed duds six nights a week and two matinees.

It is a fact that actresses get to despise clothes, although they are of the dressy sex, with which tags stand first as a rule.

Lots of actors who have to get into chain armor and helmets and go through a play looking like parlor stoves spend their peaceful Sabbaths in a bathrobe and slippers.

And plenty of them suffer keenly when they have to don the dinky little frills and feathers that go with some of the outfits.

They don't all look as though they hated them, although Charles Richman in The Twin Sister seemed to hate his draped portieres and Frantzway collars to an extent that made him look grouchy when he should have been tenderly sentimental.

He had the air of the boy Josephine Dodson wrote of who had to be dressed by force to go to dancing school and hated himself when he was finished.

Richman's hat in this play was one of those goofy affairs with perky feathers and a cord and tassel like an A. O. U. H. badge. In one scene he started to go somewhere and had to put on the hat.

Now the putting on of a picture hat isn't at all a small matter. We have all studied the Hackettonian and Fiskonian methods. You can't put on a hat like that as though you were going to a fire.

You must drop the arm loosely, holding the hat so that the plume touches or even trails the floor. Then one—two—three—there is an outward sweep, an upward curve, almost a circle, through the air, and the hat is placed daintily upon the head a little to one side and the profile turned slightly.

But Mr. Richman, who didn't seem quite sure of the hat, looked in it first as though for a price tag or an initial that might assure him that it was really his.

Then he put it on with an Averue manner that was delightful and then—oh, lovely!—he gave it that little tug down over the eyes that you see men always give their hats when they put them on.

If you've ever seen a man buying a new hat, it is this tug that determines the matter of whether the hat will do, rather than any other point about it. It has to feel as though it's there.

Now a girl lets a milliner place a chiffon of wire and tulle and flowers on her head in such a way that it would tumble except for the hat pin, but she's happy if it looks well. A woman's hat is a hat, you see; a man's hat is never anything but a hat and he wants it to set firmly.

But vacation time to the actor must seem a lot more than to most of us. He not only gets rid of the dreading list of the emotions which he has to keep loyal up to concert pitch in his portrayals, no matter how he may feel.

I asked Robert Hilliard one evening just before the close of Soldiers of Fortune if it wasn't extremely difficult to keep up the noble and exalted manner called for by every part that he has ever been cast for.

He said he didn't mind it at the matinees, but it was something awful after dinner. I can imagine that! People are naturally vigorous and high-minded in the morning, but by the afternoon their consciences begin to limber up.

Anything may happen after dinner. We assume tendencies with the cloth, inspiration with the soup, courage with the soft shell crabs, inclination with the squab, resolve with the salad and recklessness with the dessert.

To pass from this into the realm of lofty and magnificent deeds and sacrifices, to revenge, to aspire, to disdain all that is of the earth, must be no small part of the actor's art.

I suppose this is why so many of them eat dinners and take a bowl of milk and a cracker after the play. I choose the milk and the cracker menu because so many actresses in interviews say they never take late suppers, but sometimes have a bowl of milk and a cracker just before going to bed. So simple!

Lillian Russell admitted last Summer that her favorite dessert was rice pudding. Yet she doesn't look even a little bit like rice pudding.

But you never can tell! Some of the rice pudding girls are just like Susie and know more in a minute than those of us that have seen dinners are always signalling to in the street as though they thought we had plenty of ready money.

I know a girl who got so disgusted and tantalized by hansom drivers, who chased her along the curb howling "Hansom, lady?" that she used to stop short and say smilingly, "Do you think so?"

June night audiences in town are mentally negligee. They take their drama as though it were a julep through straws, and if it cools and refreshes that is all they ask of it.

A Chinese Honeymoon was such a pleasant shock that its first-night auditors sat up and cackled with mid-season enthusiasm.

It was so much brighter and livelier than anything in the way of musical comedy that we have had in moons that we had to rub our eyes and look around to assure ourselves that we were really in the Casino, that has been the home of un-comic opera for so long.

Yet A Chinese Honeymoon is not so bright in its lines, but the people on the stage were, and the costumes are dainty as a dream and the music lively and actually suggestive of gayety.

Of late we've been having drinking songs set to dirges and corpses carried off to the tune of the "Mosquitoes' Parade." Anything will do for music!

Above all, the dresses worn by the girls on the stage were feminine and fluffy and made no display of shoulder blades or wishbones. Nor were there any of the weird rows of variegated legs that for years have stood for all that comic opera has meant.

Managers seem to be realizing that while New York is naughty she still is fastidious. The feminine form has been displayed so freely on our stages that it has become monotonous.

And a chorus of pretty girls fully dressed and prettily dressed was a charming relief to our parched imaginations. Curves are always classic until they are uncovered.

We Matinee Girls like to be able to take our mothers with us to the play sometimes when we can find anything that won't make them ask for explanations that one can't give nicely in words.

Mr. Seabrooke, who can be inane and at the same time funny more successfully than any other man in the profession, has one song that if it only had words that meant anything would add to his "Hundred Girls" of pleasant memory.

"Mr. Dooley" has a good catch tune and the comedian sings it in good style, but it is drearier than a song advertisement in its line. In fact, none of the songs are specially good in words.

It is rather a joke on Mr. Weber and Mr. Fields that little Aimee Angeles, whom they kept working with her feet, should prove herself possessed of such a clever head.

Her mimicry is far better than anything Cecilia Loftus ever gave us, and that one little act of hers is worth more than most of the vaudeville specialties that one sees.

Beyond that it is a delight to welcome genuine cleverness like this that has undoubtedly been cultivated on the music hall stage, why not, where some of the best acting in the world is to be seen.

Miss Angeles saw her opportunity and profited by it. She studied, and no one who sees her work in the Honeymoon can doubt for a minute that she has not only magnetism and good looks, but a future.

THE MATINEE GIRL.

HENRY BERESFORD'S SUCCESS.

Henry Beresford, who recently closed a very successful starring tour in The Wrong Mr. Wright, will continue to use that play the early part of next season. J. J. Coleman, his manager, confirms that Mr. Beresford has had a remarkable first season as a star and believes him suitable for much greater success. Arrangements are to be finished next week for a production of Charming Gunter in at work upon a play for Mr. Beresford, who will produce it next September. He also contemplates producing Flaherty's The Rocket. Mr. Coleman's contract with Mr. Beresford is for twenty years.

ROOF GARDEN AT MOUNT VERNON.

Mount Vernon, N. Y., that has been boasting without warm weather entertainment, is to have a roof-garden this Summer. The resort is being built by J. C. Schneider, of that city, and will open soon with the American Opera company. The company and garden will be managed by William Linthicum, who is associated with Wm. Hamilton G. Stewart's Academy School of Opera. Julian Jordan will be musical director. The Mikado will be the opening bill.

ENGAGEMENTS.

Harry and Kate Jackson, re-engaged by Fred R. Wright for York State Folks.

Hattie Williams, William West, Eugene Jepson, Minnie Francis, Pat Rooney, James Cherry, Clara Palmer, George Henry, and Lee Harrison, with The Rogers Brothers in Harvard.

Edward Lasker, to play Courtney Bryce in Resets Adams.

Jack Gardner, for Fool and His Mother-in-Law.

Harry Walters, with George W. Monroe in The Doings of Mr. Dooley.

Katherine Rich, re-engaged to play Princess Ottilie in The Pride of Jennico, after the summer of Percy Haswell. Miss Rich signed the contract on June 3, the same date on which she signed for the same role one year ago.

Sam Bernard, by George W. Lederer, for the Robert Hilliard-Bayard Veiller comedy that will open the Broadway Theatre Aug. 18.

Edmund Burnett, by Lincoln J. Carter.

Thomas H. Clarke, re-engaged by Robert Alton for the title-part in Nick Carter, Detective.

Rud Wagenaar, re-engaged by Arthur C. Aiston to go in advance of At the Old Cross Roads. Mr. Wagenaar left last week for San Francisco, where he will spend the Summer.

By R. J. Carpenter: Fred Jones, for Fly Her Kite (Western); Juliet Farnish, for The Little Outcast (Western); Burt C. Weston and Gordon Raymond, for Mr. Pinster of Perth, and C. H. Farnham, for Quo Vadis.

By H. W. Taylor, for the Cook-Church Stock company: Frank T. Fraser, Lillian B. Sinclair, and Virginia Durrell.

By Shipman Brothers, for The Prisoner of Zenda: Marion McDonald, Maude Atkinson, and Laura Hay; for Fred'ahead Wilson: William H. Gill, H. A. Locke, Geo. Ross, Lois Bentley, Wayne Arey, William Colvin, and John F. Elliott; for A Hot Scotch Night: George H. Somerfell; for A Jay Detective: Harry Glazier, Alberta Gallatin, W. J. Shanahan, and Hazel Buffham.

RECOLLECTIONS OF ROSE EYTINGE.

Edmund Yates and Robert Buchanan—Professor Blackie—Other Acquaintances.

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Among the men whom I met in London were Edmund Yates and Robert Buchanan. It is rather paradoxical to mention them together, for no two men were ever further apart. They had had, at some time, a very bitter quarrel, and being both very bumptious, and holding very exaggerated opinions of their own importance, each nursed his wrath against the other, and as a consequence it was always at white heat. It was quite understood among their mutual friends and acquaintances that Buchanan's name was not to be mentioned in Yates' presence, and vice versa. Occasionally, however, some one, bent on a bit of fun, would break this rule, and then——

Edmund Yates' wife was the daughter of a saddlemaker who had accumulated a fortune, a large portion of which had fallen to this daughter. She was—letting her tail it—the greatest lady in London. About the time I met them they had just moved into a fine house in an ultra-aristocratic neighborhood, and, in speaking of the arrangement of her new abode, she said: "I shall not use the rooms on the first floor at all; they will be used for offices and reception rooms for writers and actors, and that sort of persons that Edmund always has about him. As 'Edmund' was the son of an actor and actress, and 'that sort of person,' her remark was in peculiarly good taste.

Robert Buchanan and his wife were of quite a different sort—whole-souled, hospitable, and wholly unconventional. Indeed, it sometimes struck me that Robert Buchanan was a trifle too unconventional; as, for instance, when he walked into a box at the theatre to pay his respects to me, arrayed in a heavy tweed suit.

I often found Englishmen more careless in matters of dress than Americans. Charles Reade once gave me rather a shock when he called to take me to some social function, and he was dressed in a long, loose, black velvet garment, that, if he had worn it at home, would have passed very well for a dressing-gown. To add to his picturesque appearance he was without his false teeth. I have no doubt they were quietly reposing in the waste paper basket in his writing-room. That was their usual refuge. An English woman, however, will rise to her circumstances with more courage than we Americans are apt to do. Her gown may be of cheap material, if she cannot afford better, and it may not be well or tastefully made, but it will always be conventionally correct for the occasion on which it is worn.

I speak with profound respect for the lady, but one of the worst, if not the very worst, dressed women I ever met in society was Mrs. William Ewart Gladstone. I remember on one occasion meeting her at luncheon at Dalmeny, where we were guests of Earl Rosebery. She was arrayed in a gown of shabby, once black, velveteen, trimmed with cheap cotton lace.

Dalmeny, which is near Edinburgh, reminds me of a nobleman, indeed, whom I had the privilege of meeting in that old town, John Stewart Blackie, professor of Greek at Edinburgh University. Never was man more beloved and revered in the university and in the community than was this gracious kingly old man.

Never shall I forget the equation which his advent created in a usually quiet household on the occasion of his first call upon me. I was first having my afternoon tea "wi' a wee little hot scone," in my cozy sitting-room in my Edinburgh lodging, when my landlady fell in, and, with starting eyes and heaving breast, gasped with fatal breath: "He's here! he's here the hoose! He comin' up the stair! It's you, mem, it's you he's wantin'; I her-ed him speak yer name!"

And out she rushed; while I sat amazed and wondering whether this visitor was a Mahatma from Thibet or a sheriff from New York, that his appearance created such consternation.

From without I heard mysterious sounds of opening and shutting of drawers, scuffling and shuffling of feet, and whispers in excited tones. Then silence, followed by the sound of a firm footstep on the landing.

The door opened, and my landlady, looking inches taller and miles grander than I had ever seen her before, and arrayed in a long, black silk apron, and a cap with flowers at the sides, and with flowing Gibbon strings, handed me a card, bearing the Professor's name. When I read it, and calmly asked her to show the gentleman in, and fetch another cup and saucer, her consternation was complete. But it was when the Professor departed that the great sensation occurred: I accompanied him to the door, and we found awaiting his appearance literally a packed house. Every inch of available space was filled. The dear, kindly old man, accustomed as he was to these marks of love, did not share my surprise at this demonstration, but passed down through the crowd, flinging quips and pleasant greetings and a fine, pleasant sight he was, with his snow-white hair flowing about his neck, under his black, soft, slouched hat, and carrying on his shoulders a mantle of the Stuart plaid.

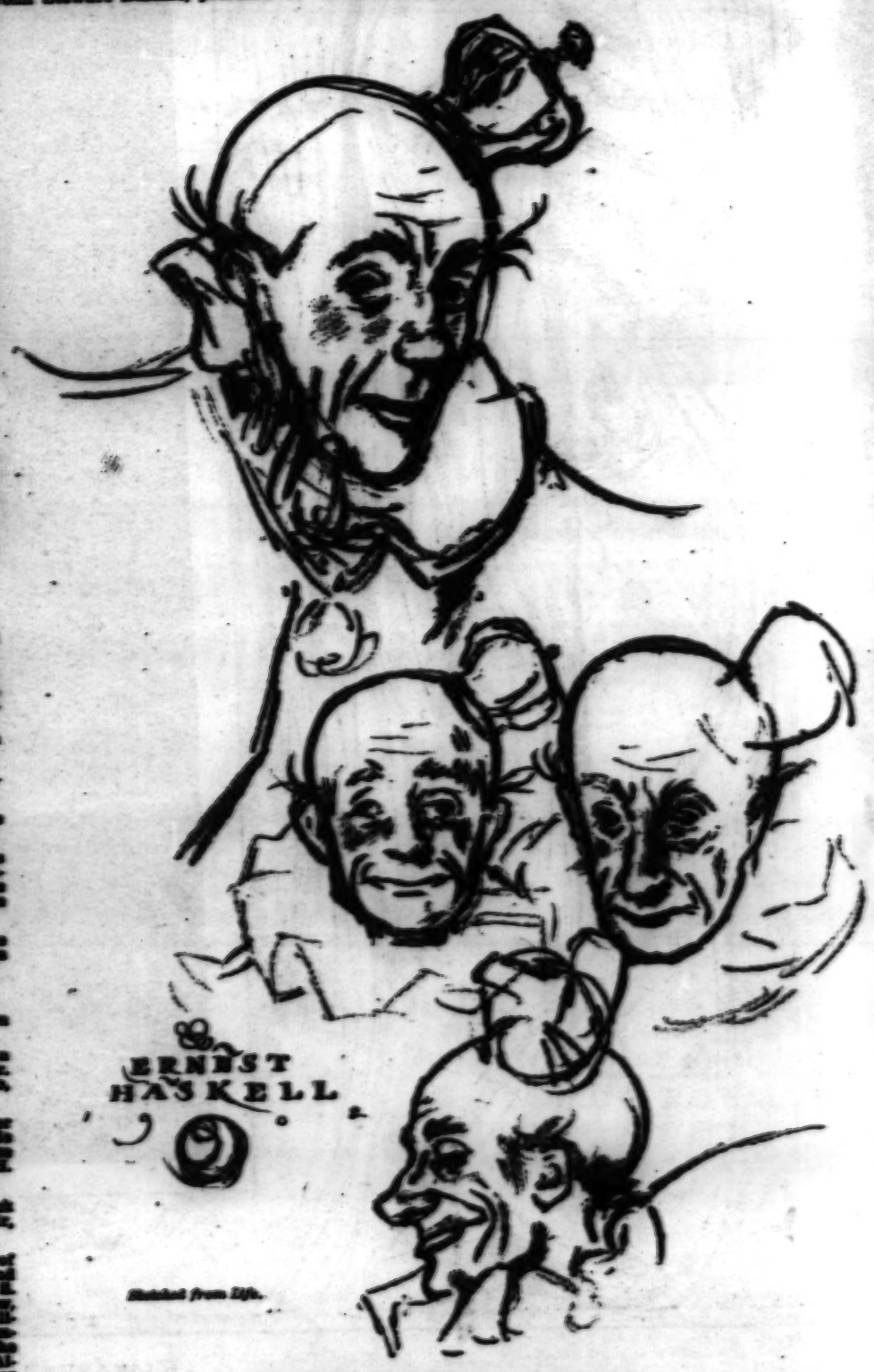
Palgrave Simpson was another English writer whom I met. He always struck me as being the most unbohemian writer I ever knew. He was first a quiet, serious, unobtrusive gentleman, and when in his company it was hard to realise that he was the author of many comedies and rattling farces that have held a place on the English stage for the last twenty or thirty years.

He wanted me to play Lady Dedlock in his dramatisation of "Bleak House," but I had had the good fortune to see Madame Janauschek play that part, in conjunction with Hortense, the vindictive waiting-maid of her haughty ladyship, and I was not willing to disturb my recollection of her admirable performance of those two parts.

ROSE EYTINGE.

ITALIAN ACTORS AT THE PEOPLE'S.

Antonio Majori, the Italian actor who recently attracted considerable attention by his performances at the Windsor Theatre, began a week's engagement last evening (Monday) at the People's Theatre. The opening bill was Othello. To-night The Iron Master will be presented; on Wednesday night The Civil Death; on Thursday night Kean; on Friday night La Tosca; at the Saturday matinee The Honor, and on Saturday night Hamlet.



Sketched from life.

RAYMOND HITCHCOCK IN KING DODO.

IN OTHER CITIES.

PITTSBURG.

Lady Godiva was produced at the Grand 2 before a crowded house, with Sarah Truax, leading woman of the stock co., as star. This makes the second play this season to be given its premiere here. It is also the second play by J. I. C. Clarke to have its first production in this city, as Hazels Prince Charlie was produced here about five years ago by Julia Marlowe. Mr. Clarke calls Lady Godiva a poetic drama; as a "heroic play" would, it seems to me, be more appropriate. The scenery was beautiful, picturesque and elaborate and the costumes handsome and historically correct, making in all an exceptionally fine staging. The plot was fully related in THE MIRROR May 31 last. The complete cast was as follows: Canute, King of Denmark, William Ingersoll; Leofric, Earl of Chester, Franklin Ritchie; Edric, Duke of Mercia, John Waldron; Bertulf, Thane of Leicester, William Yerance; Siegfried, Bertulf's Steward, Burt Doris; Hundibert, a Saxon Atheling, Joseph Doyle; Cuthwert, a Saxon Soldier, Thomas Heighway; Oswald, a Danish Captain, Willis Martin; Ragnal, a Danish Captain, Joseph Wighaman; Gurth, a Swineherd, Charles Abbe; Grimbald, a Mason, Percy Cook; Rudy Ranaden, the Gleeman, Walter Ware; Tomas Ap Tomas, a Welsh Harper, Dennis Harris; Dunstan, a Saxon Hermit, Wilton Taylor; Jarl Thorald, Captain of Canute's Fleet, Joseph Sampson; Wilfred, Bennett Frazier; Imrgit, the Dumb Headsman of Edric, Frank Long; Littrick, a Messenger, Morgan Davenport; Alfred, Little Edna; Lady Wynfreda, Amelia Gardner; Edeletha, Alice Gale; Sister Angelina, Frances Cummings; Adelena, Marian Mose; Jillan, the Goose Girl, Marion Ballou; Radburga, Wife of Grimbald; Anna, Barclay, and Lady Godiva, Sarah Truax. Sarah Truax evidently put her whole soul into her portrayal of Lady Godiva. She has not done better work this season and thoroughly deserved the ardent and generous reception she received. John Waldron played Edric in his usual artistic and finished way. William Ingersoll as Canute, King of Denmark, made a great deal out of the short part. Franklin Ritchie as Leofric made too cold a lover, and at times was over dramatic; however, he had his finest, lately spell. William Yerance as Bertulf and Thomas Meighan as Cuthwulf gave capital impersonations. Marion Ballou made a pronounced hit as Jillan, and together with Charles Abbe, as Gurth, who was excellent, imparted the only comedy in the play. Amelia Gardner as Lady Wynfreda made the most of her opportunities. The rest of the cast was capable, and the supernumeraries will no doubt become more effective after a few performances.

At the end of the third act Miss Truax was called before the curtain together with Mr. Clarke, who made a brief speech, thanking the audience for its cordiality and appreciation, and highly complimented the co. upon its excellent efforts. Miss Truax was compelled to add a few brief remarks, and, much to the amusement of the audience, brought Stage Director Hoffman, in his working clothes, before the curtain, and stated that to him she owed much of her success.

It will be necessary to prune the first two acts, as they are weak in parts. Several changes in the later acts are also needed. When the proper alterations are made the play will doubtless be a success.

A special performance of The Lady of Lyons was given at the Alvin 3 by Kyrle Bellew and Mary Mannering.

Martha was sung at the Duquesne Garden 2-7 before good audiences. Edith Mason and Mary Carrington alternated as Lady Harriet Durham, and both were fully equal to the role. Their voices were in excellent condition, and they won generous applause. Thomas H. Persse, in the tenor role of Lionel, divided honors with the aforementioned. Robert B. Pigott sang Plunkett very satisfactorily. W. H. Bhelly as Lord Tristam Mickleford was good, as was George H. Sinclair as the Sheriff. Lelia Gardner sang the role of Nancy adequately. The opera was prettily and appreciatively staged. The feature of the Palm Garden was Musical Pain, assisted by the Garden Orchestra. He delighted his hearers with his versatility on various instruments. The Duquesne Garden Magellin Orchestra played selections between acts. The Bohemian Girl 9-14.

Mrs. J. I. C. Clarke returned to New York city 3 after seeing the first performances of her husband's play, Lady Godiva, but Mr. Clarke remained here throughout the week making some changes in his work.

For the closing week of Lady Godiva, that will also be the farewell week of the season at the Grand, beginning 9, Manager Davis will have the foyers, lobbies and auditorium of the theatre handsomely decorated with flowers, palms and plants. Also throughout the week souvenir photographs of the members of the stock co. will be given to the ladies in attendance at the matinees.

Marion Ballou, the popular leading woman of the Grand Stock co., was tendered a dinner May 30 by some of her Pittsburg friends, at the Hotel Lincoln.

William Ingersoll, leading man of the Grand Stock co., who will return in the same capacity next season, is to spend his vacation at his farm near Gettysburg, Pa.

Walter Ware, of the Grand Stock co., will fill an engagement with the Castle Square Opera co. in St. Louis during the Summer.

Thomas Meighan, of the Grand Stock co., entertained a large party of visiting Elks at his father's country place near Emsworth, Pa. Mr. Meighan recited Kipling's "The Absent Minded Beggar" at the dedication of the new Elks' home here 2.

Business-Manager Tunis F. Dean, of the Grand, will go to Saegertown, Pa., as the guest of Frank Fox, at the close of the Grand's season, and later will visit Atlantic City, N. J., where he will remain until the season opens.

Pittsburg Elks' Lodge, No. 11, dedicated their handsome new home 2 with befitting ceremonies, preceding which there was a parade of about 2,500 Elks through some of the prominent streets of Pittsburg and Allegheny. In the evening a large ball was given at the new home. The city was fairly brimming over with Elks from far and near during the event.

ALBERT S. L. HEWES.

KANSAS CITY.

Over twenty thousand people attended the opening of the third season at Electric Park 1, and if business continues as it started the first week, all previous records will undoubtedly be beaten at the new resort. At the theatre the New American Stock co., under the direction of Travers-Vale, presented The Ticket of Leave Man to large audiences. The play was well acted and appropriately staged. William G. Beckwith did very creditable work in the role of Robert Brierly. Clara Thrysen as May Edwards was more than acceptable. Guy A. Darby made an excellent hero as Hawkshaw. Fred Hamilton was cast for Mr. Maltby, and the roles of the two comic, Jim Dalton and Mother Moss, were well sustained by Jim Dalton and Allan St. John, respectively. W. Cecil Lloyd and Allan St. John, respectively. W. Cecil Lloyd and Allan St. John, respectively. W. Cecil Lloyd

able work was also offered by Alice Ingram, Gertrude Gheen, and the other members in the co. The play was staged attractively. There is a good advance sale for the performance of An American Citizen. Frawley co. 8-7.

At the Grand Opera House 1-7 the Percy Haswell Stock co. presented an elaborate and artistic production of Shakespeare's comedy, Twelfth Night. The first-night audience was large and very appreciative. Much credit is due Lloyd Carleton, stage director of the co., for the efficient staging of the production. The scenery, mountings and effects were exceptionally good: the storm scene was especially realistic. Miss Haswell's Viola was an intelligent and refined portrayal. She was natural and graceful, and her method of the lines evidenced careful study. She was called before the curtain again and again. Frank Gilmore, as Malvolio, furnished some delightful comedy, notably in the last two acts. Alfred Hudson, as Sir Toby, was distinctly good. Commendable work was offered by Frederick Lewis as the Duke. Roger Pryor was an Sebastian, Austin Webb as Antonio, Albert Hodgdon as Sebastian, Jr., as Sir Andrew, Lloyd Carleton as Fool, Hudson, Jr., as Sir Andrew, Lloyd Carleton as Fabian, Frank Cramer as the Judge, Laura McGilvray as Olivia, Agnes Knapp as Maria, Viola Burton, Alice Butler, Arnold Mortimer, and Alfred Smith. The Little Minister 9-14.

H. C. Godwin accepted a box 1 at the Grand, and enjoyed the production of Twelfth Night by the Percy Haswell Stock co.

GEORGIE H. COLGRAVE.

MONTREAL.

Lenny and enthusiastic audiences greeted the return of Lotta Linthicum to Montreal, and when she made her Lotta Linthicum to Montreal, and when she made her first entrance on the stage at Proctor's she received quite an ovation, and was the recipient of many gifts during the week. The performance of Romeo and Juliet 1-7 by Lotta Linthicum sustained the reputation and talent she always held here by her performances which she has always held here by her performances of Juliet, meeting especially in the balcony scene. John H. Bunnell was an excellent Romeo. Alphonso John H. Bunnell was an excellent Romeo. Alphonso Wilbur was a dashing Mercutio. A. F. Buchanan a Wilbur was a dashing Mercutio. A. F. Buchanan a capital Benvolio, John S. Walker as Tybalt, and Archibald Reynolds, John S. Walker as Tybalt, and Archibald Reynolds, John S. Walker as Tybalt, and Archibald Reynolds

...ager): Stock co. in repertory. Week of the Queen and Smith's love closed for season.—The Perry Stock co. closed their season on Saturday night, May 31, on account of poor business.—The new Park, to be erected on the site of the Grand, is to be ready for occupancy by the middle of September. It will be a fine structure, having all the latest improvements. The house is to be thoroughly refitted, giving the stage a new appearance throughout and the seating capacity will be 1,500. None but the best attractions will be booked.

IRON MOUNTAIN.—BUNDLE'S OPERA HOUSE (A. J. Bundle, manager): Frankie Hill's Burlesquers 2; fair house. The Power Behind the Throne 4. Ralph Jack 7. Gay Parisians 10. Irving French co. 12-14. The Missouri Girl 17. Hyperion Stock co. 30-July 4. The Mimosa Girl 27. Bryson Stock co. 30-July 4. A Brassy Time 31.—ITEM: A member of the Frankie Hill co. attended the box-office receipts for back salary day but, whenever the manager refused to salary day but, whenever the manager refused to outline the performances. After an hour's delay the attachment was withdrawn, and the performance concluded.

MARQUETTE.—OPERA HOUSE (A. P. Kreppin, manager): When Broken Comes to Town May 31; good business; fair performance. The Power Behind the Throne 2. Richard Mansfield 30. The Missouri Girl July 3. A Brassy Time 10. The Rangler and the Waif Aug. 9. The Convict's Daughter 28.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Madame Emma Nevada, assisted by Louis Mayer, pianist, May 27; excellent entertainment; light house. Royal Theatre co. closed 30-31 to fair business. Plays: Milk Baton, The Trombone of Mr. Tribble, and Kathleen Mavourneen.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Beach, manager): Easley and Lang co. May 26-30 in Quentin's Secret, Queens of New York, and Under Two Flags, opened to S. R. O.; favorable business following night; co. did not finish week. When Broken Comes to Town 2. 32 Position 4. Hi Henry's Minstrels 7. A Hot Old Time 9. When Broken Comes to Town 10.

MANISTEE.—ORCHARD BEACH CASINO (Will S. Knell, manager): Kennedy Players opened two weeks' engagement May 26 to good business. The Polish Dramatic Club presented Camorah, 31 & 1. K. O. 24; a third performance is booked, to be held at their hall here if.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Amateurs from St. Agatha's Guild in The Shorthall May 27; very creditable performances; fair audience. Harry Mattson co. 9-14.

CALUMET.—THEATRE (John D. Cudahy, manager): Charles B. Hanford in The Taming of the Shrew May 27 to fair business; excellent performance. Rose May 27 to fair business; excellent performance. When Broken Comes to Town 30, to small business; co. ordinary.

ADRIAN.—NEW CROSWELL OPERA HOUSE (G. D. Hardy, manager): A Brassy Time May 30 to crowded house. Manager Hardy has closed the most successful season the house has had under his management.

ALPENA.—MAUTZ OPERA HOUSE (Stock and Dennis, managers): Railroad Jack May 31 opened full house. Pickaninny Minstrels 31. Perry Stock co. 30-35. The Chimes of Normandy (local) 31.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Tom Mack's Comedy co. May 26-31; good business; satisfactory co. Shaw's U. T. C. under canvas, 31.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Kennedy's Players 2, 3, 4, 6 cancelled. Perry Stock co. 9-14.

SAGINAW.—ACADEMY OF MUSIC (John H. Dickinson, manager): Howard Kyle in Nathan Hale May 31; good house; excellent performance. Rowland Ralf 1 and 2; small house. Season closed.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Howard, manager): Si Perkins May 26; enthusiastic fair; performance poor. The Royal Box cancelled.

SOUTH HAVEN.—SHLIKER OPERA HOUSE (Schlicker and Haynes, managers): Webster's U. T. C. 2; fair house. R. Whipple Stock co. 5-7.

CENTRAL LAKE.—GAMBOSE OPERA HOUSE (A. F. and A. Cameron, managers): A Brassy Time 28.

BATTLE CREEK.—POST THEATRE (H. R. Post, manager): Marie Bonfanti co. 9-14. Post Stock co. 16-21.

CADILLAC.—THE CADILLAC (C. H. Russell, manager): The Royal Box May 31 called to appear. Royal Theatre co. 2-7. A Brassy Time 14.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): A Brassy Time 28.

MINNESOTA.

OWATONNA.—AUDITORIUM (William A. Ehrhart, manager): Modern Theatre co. May 26-31 to fair business.—METROPOLITAN (F. W. Rowland, manager): (Gideon's) Minstrels 2. A Man of Mystery 11 and 12. A Hunker Duke 16.—ITEM: Arthur Ayer is remodeling the interior of the Auditorium. A new drop curtain and other improvements will be added. New curtain and other improvements will be added.

WINONA.—OPERA HOUSE (G. F. Buffington, manager): The Chimmies May 27 to fine business; excellent performance; every seat sold here. Ben Teal of the best companies ever seen here. Ben Teal of the best companies ever seen here. Harry Conner, Willie Weismann, and Violet Dale deserve mention. Next season Mr. Teal will carry a full company.

ROCHESTER.—METROPOLITAN THEATRE (E. E. Hall, manager): A Brassy Way; co. Carpenter Stock co. 9-14.

...of Sterling May 28; good co.; fair house. Carmen up to Date 31. Bell Boy 1. Gorman Stock co. 2-7. Wm. Gould 9. Jolly Fellows 10. Wife to Spare 11.—ITEM: Mrs. Fairbault will be open for business.

FAIRBAULT.—OPERA HOUSE (Ward and Anderson, lessees): Kinds of Operators May 26; good business and performance. Gilmore's Minstrels 29 to big business; very good performance.—ITEM: Mr. Anderson has severed his connection with the Opera House and expects to go West shortly.

CROOKSTON.—OPERA HOUSE (G. P. Welbon, manager): Miss Lawson co. May 26-31; large houses closed. Plays: Hatzer's Baldness, Brother and Sister, Edwin's Diagnosis, Shadows of a Great City, On the Potomac, and The Outsider. Lewis Morrison 5.

DULUTH.—LYCEUM THEATRE (G. A. Marshall, manager): King Dramatic co. extended engagement, playing to fair houses 2-7. Myrtle and Harder co. 9-14. The Pixies, hypnotists, 16-21.

H. P. BILLSON.

MISSOURI.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Season closed May 27 with The Christian to good business.—ITEM: Samuel L. Clemens (Mark Twain) is spending a week here at his old home.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, manager): Morrison's Feast May 26, 27, drew fair houses. Overland Limited 28, 29, and matinee 30. Richard Mansfield 31.—SUTTON'S FAMILY THEATRE (Dick P. Sutton, manager): Pringle's Stock co. in Uncle Josh 1-7.—GRAND OPERA HOUSE (Howe and Marks, managers): This theatre entirely renovated and redecorated, and with a new drop curtain and scenery added, will reopen 9 with a stock co. from Seattle.—ITEM: The Pringle Stock co., under Dick Sutton's management, will leave for a tour of the coast towns 8.

ANACONDA.—THEATRE MARGARET (H. P. Quilkey, manager): Lewis Morrison and good co. in Faust May 27 to fair business.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Lewis Morrison, Rembel Morrison, and good co. May 29 to crowded house.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, manager): John Griffith in Faust May 27 pleased good house. Two Little Waifs 11.

HELENA.—THEATRE (F. W. Agnis, manager): N. C. Goodwin and Maxine Elliott 17.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (E. G. White, manager): Will M. Cressy and Blanche Dayne Cressy, of this place, delighted large audience with Grandpa, an Opportunity and A Village Lawyer 3, generously donating the entire proceeds to the Margaret Pillsbury Hospital. C. E. Billings, an excellent manager, assisted.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Visits of Gotham May 30 to good business; co. indifferent. Season, that has been very successful, closed.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (L. M. Crawford, manager; W. S. Moss, local manager): Ontario Society (local) May 28, 30, to large houses.

NEW JERSEY.

BRIDGETON.—CRITERION THEATRE (Ed R. Moore, manager): Musical and Dramatic Feast, Prof. Bryan G. Hick, leader, 8. Musical Feast, Prof. Rhen Whitaker (local) 16.—ITEMS: The regular season now closed has been the most successful in the history of the house.—The Criterion Theatre will reopen Aug. 20 with Devil's Auction.

NEW YORK.

SCHENECTADY.—ITEMS: Manager Benedict, of the Van Curler, is enjoying a fishing trip in the Adirondacks.—The Van Curler will open next season Aug. 5 with Primrose and Dockstader's Minstrels, and they opened the house the past eight years.—C. P. Fay, who has been assistant treasurer of the theatre, is spending the Summer with Mr. and Mrs. Jere Grady, at Peak's Island, Me. At the opening of the season he will resume his position as assistant manager and treasurer of Mrs. Grady's (Frankie Carpenter) co.—The Van Curler stockholders held their annual meeting 2 and elected the following officers: Jacob W. Clute, President; Charles E. Palmer, Vice-President; John H. White, Treasurer; John McDermott, Secretary. The directors are: Jacob W. Clute, Charles E. Palmer, Henry S. De Forest, George W. Van Vranken, Albert Shear, John McDermott, and John H. White. The annual report shows the finances in good condition, and it is expected that by another year a dividend will be declared.

GEORGE C. MOON.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees: J. J. Shubert, manager): Capacity of house was tested 2-7 for the Owen Davis Stock co.'s production of The Christian; play well staged and excellently acted; Esther Lovell conception of Glory Quayle was very intelligent and effective; Miss Royer was an artistic Polly Love; Miss Hunt gave a good bit of dialect work as Mrs. Callander, and Herbert Bostwick was very good as John Storr; A. C. Henderson, Mr. Mack, Mr. Preston, and Oscar Eagle also deserve praise. Miss Jessie 9-14.—ODOU OPERA HOUSE (J. H. Moore, manager; W. R. McCollum, resident manager): Stock co. presented The Little Minister 2-7; business large; co. appeared to advantage; Mary Hoge's Babbie was admirable, as was Harry Glazier's Dishart; Fay Courtney made much of Gertie; and Miss Jepson, Miss Schoepf, Mark Kent, Lyman Wheeler, Leslie Allen, Fred Easton, Harry Crane, and Robert Decker gave excellent support. Under the Red Robe 9-14.—LYCEUM THEATRE (A. R. Wolff, manager): Wilbur Opera co. in Fra Diavolo and Bell Gwynne 2-7; very satisfactory performances; fine business; Elvia Crox, Gertrude Hall, Helen Pingree, W. H. Kehoe, and Gus Vaughn pleased.—ITEMS: C. Aller brought action in the Municipal Court last week against Owen Davis for non-payment of salary. The court dismissed the suit.—Harry Glazier, leading man at Odell's, was relieved of his watch and a sum of money by a servant. The man was captured and property recovered.

ALBANY.—EMPIRE THEATRE (A. J. Voyer, manager): The stock co. went to it on fair, the Courtney Kingdon co. attacking the field 2. Lord and Lady Algy was the bill and the house was crowded. Powers was much in evidence and curtain-calls were many. The co. includes Hankin Durall, William Cameron, Fred Kingdon, Thomas Wise, William Courtney, Frank Courtney, Franklin Jones, Charles Lewers, Frederick Courtney, Franklin Jones, Charles J. Wilson, George Osborne, Jr., Charles Sylvester, Alison Skipworth, Adelaide Wise, Josephine Arthur, Susan Kaiser, Nellie Thorne, and Mrs. Bessie Hunter Hight. The play was handsomely staged. Gaynord Wells is the business-manager. The Late Mr. Castello and Mariette 6-7. Lady Windermere's Fan 9-11. The Unworthy Buzzard 12-14.—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Arthur Maitland's co. played in Missouri May 26-31 to fair business; good performances. The first to blr business; good performances. The first to blr business; good performances. The first to blr

kind the Throne May 27 delighted good audience. Katherine Willard established herself a favorite. Regular season closed 29 with The Chaperone to large and pleased audience. William Owen 2, 4.——ITEM: Manager Myers has under consideration the playing of Sunday night attractions next season.

ASHLAND.—GRAND OPERA HOUSE (W. T. Breyer, manager): Aunt Jerusha May 26 to fair house. When Reuben Comes to Town 27 pleased full house. Lady Minstrel Show (local) 29; good performance to S. R. O. Richards and Pringle's Minstrels 31 to S. R. O. The Missouri Girl 2. Nibley Stock co. 9-11. Railroad Jack 13. In Louisiana 16. Barber Stock co. 19-21. Irving French co. 30.

MANITOWOC.—TURNER'S OPERA HOUSE (Max Schmitz, manager): Irving-French co. May 29-31 in A Jolly Three, A Runaway Wife, and An Irishman's Troubles; business good; performances very satisfactory.——OPERA HOUSE (Stephen Krahnke, manager): Charles B. Hanford in The Taming of the Shrew 30; very large and pleased audience.

WEST SUPERIOR.—GRAND OPERA HOUSE (G. A. Marshall, manager): N. C. Goodwin and Maxine Elliott in When We Were Twenty-one May 30; good performance to capacity. Frank E. Long co. 2-7. The Flints, hypnotists, 9-14. Myrtle and Harder co. 16-21. Aunt Jerusha 23. Two Little Waifs July 4. A Breezy Time 28.

BELOIT.—OPERA HOUSE (E. H. Wilson, manager): Flora De Voss co. pleased good houses May 26-31 in Joe, a Child of Nature, Miss Merlins, Sophia Hankins, A Sheriff's Sacrifice, Queen's Evidence, Brother Against Brother, and Under Two Flags. William Owen 6.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, manager): Ferris' Comedians May 26-1 in The Commodore, Wounded, A Mother's Sacrifice, The Two Orphans, and In the Land of the Cajuns to good houses. Hiltonhead Musical Society 7.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Katherine Willard in The Power Behind the Throne May 28; delightful performance, but did not draw particularly fair audience. Season closed.

WAUSAU.—GRAND (C. S. Ono, manager): Myrtle and Harder co. 2-6. Plays: The Wheel of Fortune, Knobs of Tennessee, The Unknown, The Ups and Downs of Life, For Congress, and The Bankrupt; good houses; excellent co.

WASHBURN.—OPERA HOUSE (Doyle and Speed, managers): Maher's Minstrels May 19; S. R. O. A Thoroughbred Tramp 21; crowded house; co. excellent. Canadian Jubilee Singers 26; performance and business good.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Keller, manager): The Power Behind the Throne, with Katherine Willard and excellent co., May 28 was thoroughly enjoyed by large audience. Charles B. Hanford 4.

WAUPACA.—CITY OPERA HOUSE (R. J. Harper, manager): Fuzzy Hill's Burlesquers May 29; fair house; poor performance. Beach and Bowers' Minstrels, under canvas, 10.

COMO.—TURNER OPERA HOUSE (Albert Hilde, manager): The Boy of Atlanta (local) May 29; packed house. Gaiser's U. T. C. under canvas, 30 pleased small house.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. R. Hisey, manager): The Power Behind the Throne May 26; good house; excellent performance. William Owen 11.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hammell, manager): Richards and Pringle's Minstrels 12. The Missouri Girl 13.

NEW LONDON.—GRAND OPERA HOUSE (G. R. Lefkey, manager): German Opera co. 28.

MENASHA.—Beach and Bowers' Minstrels, under canvas, 9.

PORTAGE.—Beach and Bowers' Minstrels, under canvas, May 31 to light business.

WYOMING.

LARAMIE.—OPERA HOUSE (C. H. Rust, manager): Ellis in Our Aunt from Manila May 19 pleased S. R. O. audience.

CHEYENNE.—OPERA HOUSE (Bailey and Moss, managers): The Dairy Farm 7.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): W. H. Hudson co. in A Contented Woman 2-7 to small large business. Several new and catchy songs introduced by Director Max Hoffman. Principal parts played by John W. Dunne, Otis Harlan, Agnes Rose Lane, Mary Marble, Ida Lauder, Florence Bindley, Little Cole, Dan Marble, Andrew Mack, John W. Burty, Lindsay J. Hall, and David Andrade, Miss Hardman's song, "Wouldn't Mother Do," and Mary Marble and Little Cole's song made hits. Last week of co. 9-16. A Texas Steer.

KANSAS.

INDEPENDENCE.—GAS PARK THEATER (Hale Holcomb, manager): Gas Park Stock co. in Camille May 26; good performance and business.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

At the California, week ending May 31, a revival of A Bachelor's Romance, by James Neill and co., drew well-filled houses. Mr. Neill as David, gave his usual finished portrayal; John W. Ransone, as Martin, offered a very truthful characterization. Mary Hilliard, as Vera, was cast to small character, as Sybil. Miss Hilliard gave to the part of Miss Chesterton her usual refinement. Sybil Chesterton was well cast, and while the role did not demand much she acquitted herself straightforwardly. Marion Stone made a strikingly pretty and quaintly Harriet. The play was finely staged.

At the Columbia, The Country Girl introduced Kathryn Kidder could not be considered an in New York successful heroine. Even if the situation was not long during the week ending 31, they made this drawback up by their cordial appreciation of the performance. The way Fiddle-Dee-Dee continues to be patronized at Fischer's shows the burlesque to be a "corker-tack," and the way the crowds go hay-scissoring reminds one of the eagerness with which a crowd tries to get into a circus tent the first night of a two-day show. The burlesquer's ninth week stood up in line, per usual. Every week new novelties and features are added to the performance, and have a tendency to make the run of the piece practically interminable. Fredia Gallick in the part of La Belle Zara has made a hit. Her singing of "Honey Fever Girls" and "Molly Shannon" are given with much catchy "go," and are whistled and lilted by all Fischer-frequenters.

Maude Fealey began a limited engagement at the Grand 26, opening in The Little Minister to a capacity house, and playing to good houses week ending 7. She appeared to advantage as Babbie, and was supported with a deal of credit by the Grand Stock co.

The second week of The Belaton Burglary at the Alcazar by the Alcazar Stock co. amused good audiences 26-7.

The Central did good business with Hands Across the Sea week ending 1.

The final week of The Singing Girl at the Tivoli ending 1 was well attended. The Toy Maker, that opens weeks ago, was sung with so much success, will be revived 2.

Florence Roberts will open her season at the Alcazar 9 in Zaza. Among her support, as leading man, is Wallis Whittlesey. Charles Wyngate, formerly of the Washington (D. C.) Lafayette Theatre Stock co., recently joined the co. It is safe to stand pat on a success for the engagement. She is exceedingly popular here. During her season at the Alcazar she will present, among other plays, Drusa Wayne. She will also appear in a new play by Steele Mackaye.

Kohl, Dill, Barnard, Hope, and Emerson, at Fischer's, are at work on a novel dance for Pousse Cafe.

The Philomath Club, under the stage direction of Leo Cooper, an ex-actor and elocutionist, gave, at Native Sons' Hall, 26, as its annual theatrical entertainment, the one-act farce, The Cooper Lot. Cheney by Grace L. Furniss, of this city. Those who took part were: William Greenbaum, E. S. Kahn, W. L. Mack, M. C. Sloss, Julius A. Abrams, L. Lewis, I. J. Wiel, Edith Ruberg, and Adele Wellach, who also gave a violin solo. The hall was well filled.

Mrs. T. J. Stevens, mother of Edwin Stevens, had a narrow escape the afternoon of May 26 from being burned to death while asleep in her residence, at the corner of Pennsylvania Avenue and Mission Street, San Rafael. Mrs Stevens, who is seventy-three years old, had gone upstairs to lie down. She was awakened from a sleep by clouds of smoke issuing through her bedroom door, that she had left open. The old lady was the only one in the house at the time of the fire. As soon as she was awakened by the smoke she gave the alarm. The Fire Department, after a hard fight, extinguished the flames, but the house was badly damaged. The origin of the fire was from an oil stove in the kitchen. The loss is estimated at about $2,000.

The Loring Club celebrated the conclusion of its twenty-fifth season 26 by giving an entertainment, a portion of which was a performance of the "Wachenfeier."

At Steinway Hall 29, before a well filled house, the San Francisco Treble-Clef Club gave its annual concert, closing its fourth season. The concert formed a fitting climax to the year's work. It was given for the entertainment of the club's friends, with a view to exemplifying the location of ensemble work. The concert was one of unusual excellence, consisting of general concert numbers in the first part and contralto in the second part with the cantata, "King Harry Bluebeard."

In the parlors of the California Hotel 29 James Neill, of the Neill co., his brother, Ed Neill, and his manager, Charles A. Taylor, were initiated into Mizpah Tent, No. 103, Knights of the Maccabees of the World.

The Elks' Hall Association of San Francisco, has been incorporated with a capital stock of $200,000. The stockholders belong to San Francisco Lodge, No. 3, B. P. O. Elks. The directors are: Phillip Mills Jones, John H. Wyatt, James M. Odell, George E. Perkins, David S. Spaulding, James A. Wilson, Francis R. Stark, Edward B. Lombard, and C. M. Benson.

Union Square Hall was well filled 28 at an entertainment given in honor of Little Loyita, the San Francisco boy dancer. An interesting programme of vocal and instrumental music and dances was given, in which Little Loyita took a prominent part.

During the performance for the benefit of the Elks at the Grand 29, something happened that was not on the programme. As Julia Marlowe, the closing number, came forward and bent to receive the flowers over the proscenium, the heavy drop-curtain was let down on her neck. Stage hands and others rushed forward to relieve her, and there was a pell-mell of shouts and screams. Miss Marlowe, visibly excited, retired to the wings, and, to reassure her audience that she was uninjured, reappeared.

Judge Seawell granted the motion here 27 for a nonsuit in the case of the Doris Amusement Co. against T. Daniel Frawley for royalties on the play, Ta Ranzau.

Napa Chess will hold its county tdy July 3-5.

The Native Sons' Library and Social Committee gave, at Native Sons' Hall, 29, a card entertainment, participated in by Richard Ryan, with a humor; Thomas W. Barry, monologist; Millie Flynn, soprano, and John Cassell, xylophonist. The entertainment concluded with a presentation of The Littlest Girl. The hall was well filled.

ORRIN JAMES MITCHELL.

DENVER.

The Summer season has commenced, and from general indications there are to be great "doings" here for the next fourteen weeks. Manhattan Beach opened May 26 under its new management, Messrs. Sullivan and Mayer, who have entered a lease for the coming three years. Always popular, and cool and comfortable, the resort never presented a finer appearance than it does this Summer. The theatre's interior has been redecorated and its exterior has been newly painted. The entrance has been changed and is much more attractive than formerly, and the grounds have been beautified in many ways. As the attraction for the theatre the management offer a first-class opera company numbering fifty people. The opening bill, The Arcadians, was presented in a manner that augurs well for the success of the organization. The chorus is especially good. The Knickerbocker Pavilion Orchestra of twenty pieces furnishes the music, and is an excellent organization. The musical director, William Glover, is very capable. Of the principals Lenora Millbank, Laura Dagny, and John Hendersen all scored heavily and contract dictated to become favorites. The vocal numbers of the cast were George Martin and Lee Hobbs Martin. The out of door attractions offered by the management include Marvelous Marsh, who makes a high bicycle dive; Clarke's Dog and Monkey Circus, balloon ascensions, and an electric fountain. No money is going to be spared, it would appear, to make the present season one of the most successful in the history of Manhattan.

Hitch's Gardens opened 27, and the public has got the stamp of approval upon the new stock co. which Mr. Baldwin and Mr. and Mrs. Long have organized for the Summer. It is one of the best cos. that has ever played at the gardens. The opening bill, Pudd'nhead Wilson, was presented in a manner that won great commendation. John Mason in the same part was earnest and sincere, and played with rare feeling and discernment. Lillian Lawrence, as Rowy, displayed considerable artist strength in her emotional scenes. One of the most artistic and enjoyable specialty numbers of the performance was Joseph Sherlock, Jr.'s, Chameleon, that was admirable. John T. Sullivan did some strong work as Tom Driscoll, giving a portrayal quite different from any heretofore seen in his excellent Rogue's Gallery. Antoinette Walker's Roxy was delightful. Other well played characters were those essayed by E. D. Lynn, William H. Tucker, and John Ramsey. The minor roles were without exception in competent hands.

The four weeks' season of stock at the Denver Theatre terminated 31, and the theatre will be closed until September, when it will reopen as one of the Stair-Havelin circuit. The stock co. enjoyed a successful season, owing largely to the good work of Harry Leighton, Orell Owen, and Ethel Barrington, who made many friends during their brief season here.

FRANK H. CARSTARPHEN.

ARENA.

POUGHKEEPSIE, N. Y.—Signor Santelle's Circus May 29; good performances; crowded tents.

ST. PAUL, MINN.—Gentry Brothers' Famous Shows, united, gave a very attractive entertainment, two performances daily, to exceptionally large patronage 2-7. Ringling Brothers' Circus July 1.

SALAMANCA, N. Y.—Walter L. Main's Circus May 29 to big crowds; show entirely satisfactory. Dottie C. Farnsworth, a bicycle rider with the circus, who was injured in performing her act at Erie, Pa., was left here at the hospital and is in a very critical condition. Perhaps the has not in and the doctors have very little hope for her recovery.

JACKSON, O.—John H. Sweet's Circus 2; pleasing performances; good crowds.

SOUTH BEND, IND.—Hough and Huston's Dog and Pony Show May 29-31 to good business; very creditable performances. Wallace's Circus 14.

NEWBURGH, N. Y.—Santelle's Circus May 29 to large crowds; fair performances. Ferguson and Bell's Circus 2 to immense crowds; good performances.

ASHLAND, WIS.—Norris and Rowe's Animal Show May 28 to S. R. O.

TARENTUM, PA.—John Robinson's Circus May 31 to packed tents; good performances.

BUTLER, PA.—John Robinson's Circus May 29; two immense houses; performances good. Edward Walsh and Stanley Lewis, representatives of Welsh Brothers' Circus, visited the show.

IDEAL HOME FOR AN ACTOR

At 148 Claremont Ave., Mt. Vernon, N. Y., a ten room and bath, steam-heated frame house, facing East and South; nine minutes' walk (flagged pavement) from New Haven R. R. 30 minutes from Grand Central Station; reached also by Harlem R. R. and by trolley. In most desirable location on Chester Hill. Gas, open plumbing, large cellar, 400 square feet of pigeon, deer and window screens, electric bells. Ideal home for actor, physician, literary or professional man. Quiet, sunny, high terraced ground, beautiful view extending to Long Island, Sound or professional man. Quiet, sunny, high terraced ground, beautiful view extending to Long Island, Sound or Westchester hills. Neighborhood select; no nuisances, caution restricted. Price, $7,000, easy terms. Photograph of house and further particulars of owner, EDGAR S. WERNER, 49 W. 28th Street, New York.

May's Opera House, PIQUA, OHIO.

MAY'S OPERA HOUSE, PIQUA, OHIO, now being erected by Mr. Chas. E. May, a prominent and popular business man of that city, is designed by the well known theatrical architect, Mr. George O. Greenley of Chicago, Ill. The house will be a three story 80 by 90 feet. Have a mottled gray pressed brick, iron and plate glass front, with cut stone trimmings, mahogany wood finish, steam heat, electric light, marble and tile entrance, with large beveled mirrors, and all modern conveniences.

The front, which extends back 30 feet, will be devoted to store rooms on the ground floor, offices on the second, and lodge rooms on the third. The theatre portion of the building is designed for a main or ground floor, seating 800. The balcony, reached by two ample stairways from the main foyer, seats 350. The gallery, with a side entrance, will seat 350. Total seating capacity, including fifteen boxes and loges, 1200.

The stage, which will be equipped with all modern appliances, will be 35 feet from drop curtain to rear wall. Between walls 60 feet. To fly gallery 35 feet. To gridiron 70 feet. Width of fly gallery 7 feet and the proscenium opening 35 by 50 feet.

Geo. Swain, the well known scenic artists of Chicago, Ill., have the contract for the fitting of the stage.

MR. GEO. T. BRADEN, who has had years of experience with the better classes of theatricals, will be associated with Mr. May in the management.

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to invest $5'd in a successful farce of the past two seasons. To such a person the position of treasurer will be given and an interest. Season opens early in August and is practically booked. Address LUCRATIVE, care Mirror.

WALLA WALLA, WASH.—Gentry's Trained Animal Show May 28; packed tents pleased.

HURON, S. D.—Batavia Railroad Show May 29; poor performances; small crowds. Campbell Brothers' Circus 9.

NEILLSVILLE, WIS.—Gelmar and Schuman's Circus May 28 to capacity of tents; two performances.

WINSTED, CONN.—Signor Santelle's Circus May 31 to good business. The Three Hectors joined here, to do their still act.

HARTFORD, CONN.—Buffalo Bill's Wild West 6 drew the usual big crowds, and it was the universal verdict that the show had lost none of its attractiveness by reason of its many visits here. For the first time in the history of the parade here the familiar figure of the late President Hayes, of the Calhoun Silver Print, of this city, was missing from the side of Colonel Cody at the head of the procession. They were warm personal friends, and Mr. Hayes had several times visited the Colonel's Nebraska ranch. For many years he drove a pair of horses, the gift of the famous scout. Mr. Hayes was also highly esteemed by Major Burke, the long time press agent of the show, who, on hearing of his death, telegraphed to buy $50 worth of flowers for the funeral.

MONANGAH, W. VA.—Jones Brothers' Show May 21 to S. R. O. crowds; poor performances.

GREELEY, COL.—Otto Floto Shows 2; good business.

BEDFORD, IND.—Gentry's Dog and Pony Show, No. 2, May 28 to capacity of tent; performances first-class.

MARSHALLTOWN, IA.—Sho Lilliputian Circus to excellent business 5; show as a whole good. Among the better features were the Cornella team of eight acrobats and the Leverings in the cycle whirl.

WAUSAU, WIS.—Norris and Rowe's Pony and Dog Shows to capacity of tent; performances pleasing.

APPLETON, WIS.—Norris and Rowe's Animal Shows 3 pleased large crowds. Ringling Brothers' Circus 14.

INDIANAPOLIS, IND.—Ringling Brothers' Circus 3 beat all previous records for circus attendance here. It is estimated that fully 18,000 persons attended the evening show and the afternoon performance was not very far behind this number. The circus is one of the largest and best ever seen here, and contains many novelties.

OTTUMWA, IA.—Sho's Lilliputian Shows May 28 to capacity; good performances.

GRAFTON, W. VA.—John Robinson's Circus 5 to capacity of tents; performance pleased exceedingly.

NOTES.

Al. Lindley has been made agent of advertising car No. 2 of Campbell Brothers Circus, succeeding Harry Bonhart.

While Sig. Santelle's circus was en route to Poughkeepsie, N. Y. from Campbell Hall, N. Y., a lion that had recently been purchased, escaped from its cage and broke into a car of horses, where it was killed to death. Several of the horses were injured, but not fatally.

Magee and Dale joined Walter L. Main's Circus at Roxbury, Pa., 4.

Joseph McFlynn, a trainer with the Rentzy aggregation, while transferring the big African lion, "Leo," from one cage to another, was severely fatally injured by the beast. As McFlynn entered the cage the lion sprang upon him and before assistance arrived the trainer's limbs, cheek and chest were badly torn. One of the Rentzy bears bit a horse named Wedder during the performance the day before, and Madame Novella, the leopard trainer, was severely scratched by one of her pets.

MATTERS OF FACT.

Fredi Gallick, playing Fay Templeton's parts in the revival of the Weber and Fields' burlesques at the Fischer Theatre at San Francisco, has received praise from the critics for her performances.

Fayetteville, O., is to have a new theatre, which is being built by S. A. Weller. Work has begun, and it is intended to open the house about Nov. 15. This theatre is to be one of the handsomest in Ohio, with a capacity of 1,700. Mr. Weller will manage the house and J. G. Rutland will act as business manager.

Edna Barth Linden, leading woman with the Orrin Peyton Stock company the past season, with which she played some very exacting roles, is open to offers for the coming season. Miss Linden is now at her home at Oswego, N. Y.

The management of the Rensick Opera House, Clinton, Ill., has been secured by H. L. Nicolai, who will cancel all contracts made by the old manager unless they are renewed with him by attractions holding time.

Edgar S. Werner, who has a handsome modern frame house at 148 Claremont Avenue, Mount Vernon, N. Y., a desirable location in that city, would dispose of the same to a responsible person. He may be addressed at 49 East Nineteenth Street, this city.

John Keefe, who has been successful in Foxy Grandpa at the Fourteenth Street Theatre, has not closed for next season, although he is considering several good offers.

The Jere McAuliffe Stock, under the management of Harry Katzes, will do a new repertoire of plays next season, including some New York successes. Mr. Katzes is now managing his people and will be at the Grand Central Hotel, Lynn, Mass., until June 15, when he comes to this city. The past season was successful for the McAuliffe Stock company.

The Knowles hypnotists, played over the Greenwall circuit in Texas last season to larger receipts and bigger audiences than any other attraction of its kind in this territory. For next season they have devised many new ideas and added other novel features to their entertaining programme. Elmer E. Knowles, managing the tour, makes his headquarters at 1358 Broadway, this city.

The McClellan Stock company, at the Jefferson Theatre, Portland, Me., produces this week Broad Charity, a modern play of New York life. The play has a strong star part for a woman and should attract the attention of managers.

A good show town in the State of Kentucky is Somerset, which has the Gem Opera House, a second floor theatre with a large, commodious stage. Manager Thomas M. Thatcher advises poor attractions to stay away, as his patrons, who are many, will only patronize the best. He has open time for next season.

Charles A. Loder, having closed his season, has gone to his home at Cherrydale Farm, Arcola, Pa., where he will rusticate.

Cooper and Hood have again taken the management of Bent's Opera House, Medina, N. Y. They have desirable dates open for next season.

Robert Cameron and Helen Strickland, playing leading business and heavies and grand dames, have not closed for next season. Address Actors' Society.

Manager A. P. Way will have two new theatres with the opening of the coming season, the Avenue at Du Bois, Pa., and the Temple at St. Mary's, Pa., the former of which will be completed in September and the latter in October. These houses will be added to Central Pennsylvania circuit, which also includes Curwensville and Brookville. Big openers are wanted to inaugurate the season at the new houses, while good attractions can secured paying business over the circuit. Manager Way's home office is at Du Bois, Pa.

Clara Mathes has vacancies for talented people and clever specialty artists. Her company will play at Nelson, B. C., until July 10, doing two plays a week.

Charles D. Wilder has purchased from Hal Davis the rights to his comedy, One Christmas Eve, and will present it in a repertoire of comedies done by the Brennan-Dale company in a tour of the Southern States and the Pacific Coast.

"Investor," care this office, will buy or lease a theatre in a good city.

Eva Westcott, who achieved successes in Up York State and The Village Postmaster last season, is open to consider offers for New York engagements only. She may be addressed care of this office.

Alice Kauser, with offices at 1402 Broadway, this city, is the agent for the farce, A Shop for Marriage, by T. Whannelly.

Novelty artists are wanted at once by P. D. Q., care of this office.

THE ELKS.

Ottumwa, Ia., Lodge, at the regular meeting April 28, installed the following officers: J. H. Weidenmiller, Exalted Ruler; J. C. Hutson, Esteemed Leading Knight; Bill Manchester, Esteemed Loyal Knight; H. H. Baier, Esteemed Lecturing Knight; Will Lambera, Secretary; H. H. Maynard, Secretary; J. Pettibone, Treasurer; Charles Chaffee, Inner Guard; John Shinkle, Tiler; Chas. Myers, Frank Hunnicke, and Emil Fuchs, Trustees. The lodge is in a very prosperous condition. Forty new members have been added since Jan. 1, nine are waiting for their initiations, and there are two applications to be voted on at next meeting. Bills are now before council for a new club house to cost over $50,000. The lot on which the building is to be erected is already the property of the Elks and is located in a central part of Ottumwa.

Logan, O., Lodge held a social session May 12. A class of five was initiated on the same date.

The Indianapolis Lodge of Elks will dedicate its new building in Maryland Street June 12. The programme is now being arranged for the event. It is requested by Elks that it is a coincidence that the dedication should be on the 12th day of the month, as the number of the lodge is 13. W. F. Fleming, a Grand Lodge trustee, who recently made a trip among Western lodges with Grand Exalted Ruler Pickett, asked the latter to name a date most convenient for him to come to Indianapolis, and Mr. Pickett named June 12. Besides Mr. Pickett, who will deliver the principal address, the other Grand Lodge officers will be present. A large attendance of Elks from throughout the State is expected. There will be a reception during the day. The dedicatory exercises will take place at night. The Indianapolis Elks have one of the finest Elk lodges and club rooms in the country. The building and equipment cost nearly $90,000.

A lodge will be installed at Bolton, N. Y., on June 28.

Two hundred Elks of Charleroi, Pa., Lodge left on a special train May 28 for Washington, Pa., where a new lodge of one hundred and eighty members is to be installed. The Charleroi Lodge will hold their first street carnival during the week of July 4. Every effort will be made to make it a success.

Frank Mastyn Kelly, of the At the Old Cross Roads company, was made a member of the Portland, Me., Lodge on April 28.

Newport, R. I., Lodge initiated 180 candidates May 1.

Bangor, Me., Lodge dedicated their new hall May 2 with a ball.

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DATES AHEAD.

Managers and agents of traveling companies and corporations are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BERSERK TIME (Herb. H. Horton, mgr.): Greenville, Mich., June 10; Big Rapids 11, Reed City 12, Ludington 13, Manistee 14, Cadillac 16, Kalkaska 17, Traverse City 18, Elk Rapids 19, Crystal Lake 20, Charlevoix 21, St. Jordan 23, Petoskey 24, Cheboygan 25, St. Ignace 26, Sault Ste. Marie, Can., 27, Manistique, Mich., 28.

A MAN OF MYSTERY (Alvin A. Jack, mgr.): Detroit, Mich., June 8-14.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y., May 19—indefinite.

BLAIR, SUSANNE: Cleveland, O., June 2—indefinite.

BLANEY STOCK (Charles E. Blaney, mgr.): Newark, N. J.—indefinite.

BOYLE'S STOCK: Nashville, Tenn., Jan. 20—indefinite.

BRADLEY DRAMATIC: Little Rock, Ark., May 19—indefinite.

CASINO SQUARE THEATER: Boston, Mass.—indefinite.

CLARKE, HARRY CORSON: Washington, D. C.—indefinite.

CLIFFORD, SANFORD: Seneca, Ia., June 17; Mount Ida 18, Rock Lake 19, Mellen, S. D., 20, Mt. Ida 21, Rock Lake 23, Mellen 24.

CONNELLY, HENRY V., STOCK: New York city—indefinite.

DREW, ROSE (The Sweet Is Command): Denver, Col., June 8-14.

EAGLE, BERT: Manhattan Theatre, New York.

FRAWLEY, DANIEL: Minneapolis, Minn., May 25—indefinite.

GERMAN WALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city—indefinite.

GRIFFITH, PEARL (Queen Pauvrett, mgr.): Ft. Wayne, Ind., May 25-July 5.

HARVARD'S IMPERIAL STOCK: Crawford, Neb., June 9-14.

HOYT'S COMEDY STOCK: Troy, N. Y.—indefinite.

LYCEUM LANE: Philadelphia, Pa., May 5—indefinite.

MANNERING, RICHARD (A. M. Palmer, mgr.): Spokane, Wash., June 14.

MARLOWE, ROBERT B. (H. W. Hanley, mgr.): Toledo, O., May 19-June 14.

MARTLEY STOCK: Portland, Me., indefinite.

MAY, JAMES: San Francisco, Cal., April 21-July 12, 1903—indefinite.

NEW AMERICAN STOCK (Gilmore, Bain, mgrs.): New York city—indefinite.

NEW CENTURY STOCK (Stevens and Gilbert): Newport News, Va., April 21—indefinite.

NICK'S KID BOY (L. J. Feurich, mgr.): Rossford, O., June 12, Custar 13, Hamler 14, Pettisville 16, Wauseon 17, Bryan 18, Whitney 19, Hamilton 20, Pioneer 21, Bellevue 23, Castalia 24, Huron 25, Vermilion 26, Rocky River 27, Cleveland 28, Collamer 29, Burton 30, Middlefield July 1, Chardon 2, Madison 3, Painesville 4, Geneva 5, Ashtabula 7, Conneaut 8, Girard 9, Meadville, Pa., 10, Franklin 11, Oil City 12, Titusville 13, Corry 14, Union City 15, Girard, O., 16, Youngstown 17, Alliance 18, Orrville 19, Wooster 20, Mansfield 21, Shelby 23, Willard 24, Norwalk 25, Sandusky 26, Port Clinton 27, Fremont 28, Clyde 29, Bellevue 30, Milan 31, Norwalk Aug. 1, Wakeman 2, Hudson 4, Akron 5, Canton 6, Massillon 7, Wooster 8, Mansfield 9, Galion 11, Marion 12, Delaware 13, Columbus 14, Grove City 15, Washington C. H. 16, Hillsboro 18, Georgetown 19, Ripley 20, Maysville, Ky., 21, Portsmouth 22, Ironton 23, Huntington, W. Va., 25, Point Pleasant 26, Parkersburg 27, Marietta 28, Cambridge 29, Zanesville 30, Newark 31, Sept. 1, Lancaster 2, Circleville 3, Chillicothe 4, Hamilton 5, Middletown 6, Dayton 8, Springfield 9, Urbana 10, Bellefontaine 11, Kenton 12, Findlay 13, Fostoria 15, Fremont 16, Norwalk 17, Wakeman 18, Hudson 19, Akron 20, Wooster 22, Mansfield 23, Galion 24, Marion 25, Delaware 26, Columbus 27, Grove City 28, Washington C. H. 29, Hillsboro 30, Georgetown Oct. 1, Ripley 2, Maysville, Ky., 3, Portsmouth 4, Ironton 6, Huntington, W. Va., 7, Point Pleasant 8, Parkersburg 9, Marietta 10, Cambridge 11, Zanesville 12, Newark 13, Lancaster 14, Logan 15, Athens 16, Pomeroy 17, Middleport 18, Gallipolis 20, Ashland, Ky., 21, Ironton 22, Portsmouth 23, Chillicothe 24, Hamilton 25, Middletown 27, Dayton 28, Springfield 29, Urbana 30, Bellefontaine 31, Kenton Nov. 1, Findlay 3, Fostoria 4, Fremont 5, Norwalk 6, Wakeman 7, Hudson 8, Akron 10, Wooster 11, Mansfield 12, Galion 13, Marion 14, Delaware 15, Columbus 16, Grove City 17, Washington C. H. 18, Hillsboro 19, Georgetown 20, Ripley 21, Maysville, Ky., 22, Portsmouth 24, Ironton 25, Huntington, W. 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Va., 25, Point Pleasant 26, Parkersburg 27, Marietta 28, Cambridge 29, Zanesville 30, Newark 31, Lancaster June 1, Logan 2, Athens 3, Pomeroy 4, Middleport 5, Gallipolis 6, Ashland, Ky., 7, Ironton 8, Portsmouth 9, Chillicothe 10, Hamilton 11, Middletown 12, Dayton 13, Springfield 14, Urbana 15, Bellefontaine 16, Kenton 17, Findlay 18, Fostoria 19, Fremont 20, Norwalk 21, Wakeman 22, Hudson 23, Akron 24, Wooster 25, Mansfield 26, Galion 27, Marion 28, Delaware 29, Columbus 30.

A TRIP TO CHINATOWN: Chicago, Ill., Sept. 1—indefinite.

TWO JOHNS: Cleveland, O., June 9-14.

UNCLE HIRAM: Lancaster, Pa., June 9-14.

UNCLE JOSH SPRUCEBY: Cleveland, O., June 9-14.

UNCLE TOM'S CABIN (Eastern): Lowell, Mass., June 9-14.

UNCLE TOM'S CABIN (Western): Lansing, Mich., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Bloomington, Ill., June 9-14.

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UNCLE TOM'S CABIN (Gus Hill's): Brandon, Can., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Portage La Prairie, Can., June 9-14.

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UNCLE TOM'S CABIN (Gus Hill's): St. Paul, Minn., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Duluth, Minn., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Superior, Wis., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Ashland, Wis., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Marquette, Mich., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Escanaba, Mich., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Menominee, Mich., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Green Bay, Wis., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Oshkosh, Wis., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Fond du Lac, Wis., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Watertown, Wis., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Madison, Wis., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Janesville, Wis., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Beloit, Wis., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Rockford, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Freeport, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Dubuque, Ia., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Clinton, Ia., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Davenport, Ia., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Rock Island, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Moline, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Galesburg, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Peoria, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Bloomington, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Springfield, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Decatur, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Champaign, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Danville, Ill., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Terre Haute, Ind., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Vincennes, Ind., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Evansville, Ind., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Owensboro, Ky., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Louisville, Ky., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Lexington, Ky., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Frankfort, Ky., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Cincinnati, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Hamilton, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Middletown, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Dayton, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Springfield, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Urbana, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Bellefontaine, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Kenton, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Findlay, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Fostoria, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Fremont, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Norwalk, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Wakeman, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Hudson, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Akron, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Wooster, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Mansfield, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Galion, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Marion, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Delaware, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Columbus, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Grove City, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Washington C. H., O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Hillsboro, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Georgetown, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Ripley, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Maysville, Ky., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Portsmouth, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Ironton, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Huntington, W. Va., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Point Pleasant, W. Va., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Parkersburg, W. Va., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Marietta, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Cambridge, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Zanesville, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Newark, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Lancaster, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Logan, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Athens, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Pomeroy, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Middleport, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Gallipolis, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Ashland, Ky., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Ironton, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Portsmouth, O., June 9-14.

UNCLE TOM'S CABIN (Gus Hill's): Chillicothe

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Ritchie, Frank, Leonard Rowe, Rolland S. Rae, Fred G. Rose, Lee Rree, Albert Rowlands, Chas. Rose, Wm. Rudolph, Nello Russell, Lloyd Rand, Frank Rushworth, C. E. Rummell, Edward Lee Ranson, Eugene Robinson, Phil Robson, Earl Ryder, Chas. Rice, Richard Ridneker, Harrington Reynolds, W. A. Robinson, H. Richards, Wilfred Redfield, Frank Raymond, Fred Roberts, J. Douglas Rathven, R. Reinhalt, H. Rudolph, C. J. Rellow, William S. Reilly, Maurice Raymond, Dudd Rose, Frank Rowan, Chas. W. Richards, Mr. Rehyan, Frank Rich, Wm. Rieger, Bob't Robson, Edward Ridley, J. J. Rosenthal, Alden P. Ripley, Harry Richards, Geo. H. Robinson, Harry Rose, E. J. Raymond, Hal Reid, E. R. Ross, Eugene Rogers, Horace Raulins, Frank Rucilin, Ralph Root, Albert Ross, J. A. Rose, Wm. Robyns, Fred Rosen, W. S. Reeves, Franklyn Ritchie.

Starr, Ed M., Thos. E. Shea, Melville Stolts, Herbert Simon, Frank Lee Short, S. G. Sherwin, John Swan, Walter Stanhope, H. A. Simon, John G. Sparks, H. H. Strickner, Francis Southerland, J. E. Stanley, Chas. Salisbury, Harry Shunk, John L. Stoddard, H. S. Sargent, Lester Sanford, St. Clair and Carlisle, Otis Skinner, Sam L. Studley, H. A. Stacey, Fred Seward, Alfred Shegman, Frank Smith-son, Thad Shine, Jessie W. Semple, Al. Stafford, Fred'k Smith, C. W. Slater, Dan'l Daly, Chas. Sturgis, Bradley Smith, John M. Stevens, Hal Stephens, Geo. B. Spoville, Clinton Stuart, Gilbert Sarony, Chas. Hale, J. Leslie Spahn, W. Shand, Fred M. Stevens, Harry St. Clair, Matt Smith, Wilhelm Schaffer, Frank Sewall, Lee Stephen, Bob't Sherman, Petro Sosa, Wm. Spencer, W. J. Shea, A. G. Scammon, Cyril Scott, John Shannon, A. H. Stuart, Jerome Sykes, H. T. Stetson, John G. Sparks, G. H. Smith, W. H. St. Clair, Thos. G. Stuart, C. H. Sorelss, Richard Stanley, H. G. Sloan, Alex Spencer, Fred W. Smith, Mark Swan, P. Somers, E. C. Strickland, Harry Swanson, Sebby Shea Amusement Co., W. Sterling, L. Sawyer, J. F. Stephens.

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TELEGRAPHIC NEWS

CHICAGO.

Stock Companies Close Season—Ping Pong Produced—Hall's Happy Thoughts.

(Special to The Mirror.)

CHICAGO, June 9.

The man who compiles "the stage for next week" is earning a well deserved vacation by running in the "press stuff" offered by the wily agent of the Summer garden, because the "regular houses" are shutting their doors. Powers' put up its shutters last Saturday night until Amelia Bingham opens the house again in the Fall with A Modern Magdalen. The five performances of The Lady of Lyons made a fitting close to a great season. Mary Mannering, Kyrle Bellew and their company were well worth seeing.

At the Grand Opera House, where The Wizard of Oz will have its first production on any stage next Thursday night, Julian Mitchell has his coat off during twenty hours out of the twenty-four these days.

My young friend, "Punch" Wheeler, who is now aiding and abetting "John Robinson's Ten Big Shows Combined," writes me from Abilene, Kan., that "a cup of coffee exploded yesterday in the cook tent." He also states that they sell "Biograph whisky" in the privilege car—"after the third drink one sees moving pictures."

If The Suburban ever reaches Broadway I am sure you will like it. It is a good, healthy melodrama, thoroughly American, and it has been crowding McVicker's for five weeks. Next Saturday night there will be fiftieth performance souvenirs; the students of Rush Medical College will witness it next Monday night, and on June 17 professional jockeys will ride the horses in the race scene. To me the revelation in the performance is the clever work of Sam Edwards in German dialect comedy with a Joe Weber wig. It stamps him as a remarkable character actor.

A. O. Duncan, the talented ventriloquist, was a visitor to my downtown court last week, in the custody of Al. W. Filson, and at the police court Jack Farris and Frank Moynihan appeared—voluntarily.

The Storks, the successful Summer comedy at the Dearborn, entered upon its fourth big week yesterday. It appears to have caught the popular fancy, and "Dick" Carle and his bright associates continue in popular favor.

The new Coliseum Gardens appear to have filled a long felt want in the line of Summer night entertainment here. The feature of the vaudeville bill is Mascot's living pictures.

At the Great Northern Theatre yesterday Williams and Walker had two large houses in Sons of Ham.

Hugo Toland writes me from Berlin that "die piece is sehr good und der bier is out-gnight-schlecht." He adds that "Icht haben bully time." He was on the eve of his departure for the Rhine and Paris; then to "dear old Lennon" and to New York in August.

Manager Elliott brought his very successful stock season to a close at the Columbia last Saturday night with Romeo and Juliet, which, by the way, has closed many a theatre since the author's time. Anne Sutherland's praiseworthy Juliet was a fitting climax to her fine season, and she leaves at once for a cabin in the Minnesota woods with her husband, Frederick Hartley, who was her Romeo. As yet she has not decided to accept Manager Elliott's flattering offer for leads next season.

Over at the People's this week May Hosmer's company is doing Kathleen Mavourneen. Treasurer Jamie K. Nelson, the heavy man, will have a benefit Saturday night Nellie Willard and George Ross Fiske have a joint benefit.

The curious piano player is the chief card this week at Middleton's Dime Museum. Would that there were more of her!

Dan Thompson, of the old song and dance team of Healey and Thompson, is spending a few weeks here. He appeared young until he ran across a Joe Sulte benefit bill of 1877 the other day, when he appeared in a specialty.

At the Studebaker to-night Clay Clement's new comedy, Ping Pong—so stated because of the peculiar gyrations of the characters—had its first production on any stage, and was well received. The cast:

Maxwell Gaskin	Wilfred Clarke
Alexander Folk	Charles Harbury
William Conner	W. J. Ferguson
Sam Kerr	Clayton Caulfield
Henry Dennis	Burt Haverly
Oliver Grey	Willis Hall
Oliver Grey	Edward Waldron
Mrs. Isabella Conner	Grace Griswold
Agnes Conner	Mabel Bardell
Alexander Folk	Kate Denvir
Nellie	Mabel Strickland

The engagement is for but two weeks, as the house must be thoroughly renovated by Aug. 4, when the regular season opens with King Dodo.

Maude Ryan and her husband, Samuel M. Forrest, of the Dearborn stock, have earned a vacation, that they are spending at Delavan Lake, Wis.

The Sleeping Beauty and the Beast will open at the Illinois Sept. 15.

Kaza, Carza and Herbert, the Kaufmann Troupe, the Nichols Sisters, and others will hold forth this week on the Masonic Temple Roof, and the vaudeville genie upset says the nine acts cost $4,450. They came high on the roof.

Manager Fred Hamlin's farce, "Joe Buckley," was opened at Lakeside last Friday, and the tip here is that he will run first the next time out. Have a good bet down.

Mr. and Mrs. Otis Skinner are here at Ravenswood, visiting Mrs. Skinner's family, and it is likely that they will spend the Summer here or hereabouts.

A friend asked Conductor Arthur Weld, of the Pittsburg company, the other day why automobilists wore such queer uniforms. Arthur took him for a three-mile spin in the mud on the front seat of a 6per, and when he had been scraped off at the hotel he said he understood the attire.

The Alhambra, the Academy of Music, the Bijou, and the Criterion are closed for the Summer. "BIFF" HALL.

BOSTON.

The Defender Launched—Around the Theatres—June Jottings.

(Special to The Mirror.)

BOSTON, June 9.

The event of Boston theatricals the past week was the production by A. H. Chamberlyn of The Defender, a "yachtical" extravaganza by Allen Lowe and Charles Dunnes, which, after many postponements, was given at the Columbia 5 with the following cast:

Sir Thomas Tuxton	Charles Dickson
Mr. Tom Pinero	Frank Sullivan
Charles Dare	Rickie Ling
Mr. Percy D. Queere	Gilbert Clayton
Frank Wanderton	Harry Davenport
Sam Kerr	Alexander Clark
Mrs. Orchard	Irene Perry
Miss Hilda Skipton	Bendel Millikan
Winnie	Edith Eldridge
Gertie	Grace Spencer
Mildred	Alice Atherton
Phillis Graves	Blanche Ring
Julia Graves	Paula Edwardes

The comedy is in three acts, and is supposed to be a skit upon the recent cup defender contests, and Sir Thomas Lipton and Thomas W. Lawson, Boston's copper king, are represented in their own persons upon the stage. Make-up gives a reproduction of appearance, but that is about all, for the play goes along in the way of conventional musical comedies of the present time, and the plot gets lost in a maze of specialties and the clevemess of the players overwhelms the efforts of author and composer. Indeed the best piece for praise comes to the producer, whose staging has amused everybody. The elegance of the dressing is the talk of the town, and the much talked of Lipton plate displays have been completely eclipsed by the present offering. A better book and score would harmonize with the production, for Mr. Lowe's jokes are none too fresh, and Mr. Dunnes has gone back to the barrel from which he took the melodies for earlier comic operas. On the opening night The Defender was much too long, but it has been whipped into shape, so that it is now much better. Of the principals nothing but praise can be said, for all do amazingly well, and deserve their success. Paula Edwardes is a circus rider and jumps through a great hoop upon the stage and she carries the honors with her. She has a number of clever bits with Alexander Clark, who leads the men, and is even funnier than he was in The Girl from Paris. Charles Dickson and Bendel Millikan are close seconds, and their duet in the second act vies with the Japanese song given by Harry Davenport and Blanche Ring. Irene Perry had a splendid welcome back to Boston, and she makes a dainty and refined society leader. Richie Ling and Edith Eldridge take the vocal honors of the production, and are as well liked as their comedy associates. With such favorites in the cast and such a sumptuous stage setting, The Defender ought to be in for a long cruise.

The Geisha as presented at Music Hall has certainly deserved a comparison with any production that this piece has ever had in Boston before. The Japanese stage settings are thoroughly artistic, and the company could hardly be improved upon. The honors seem to be taken by Clara Palmer, Frances Miller, and Harold Hilake. Miss Palmer is a vivacious Mollie, and her success was instantaneous, while Mr. Blake's singing was the most applauded of the production. Miss Miller, as O Mimosa San, acted and sang with capital effect, and Bessie Tannehill and Edna Hunter also shared in the honors. This is the last week of The Geisha. A Runaway Girl will follow.

The Prince of Pilsen still keeps on to good business at the Tremont, where Summer prices went into effect to-day. One or two changes have been made in the cast, which have served in the way of an improvement. Edward J. Hogan has taken the part of Francois with capital effect. Lillian Coleman, who was with The Burgomaster, now takes Norah Wagner, Ruth Peebles having been transferred to the part of Edith.

The Castle Square is now the only theatre in town giving a dramatic entertainment, so that the Summer stock company now has a complete monopoly in that line of work. The bill was changed to-night to The Ironmaster, that had not been seen in Boston since the days of the Kendals. The revival was especially attractive. The Colleen Bawn will follow.

A Summer opera company has taken possession of Westwood Park, and includes Frank D. Nelson, Ben Lodge, William Sellery, Harry Llewellyn, Eugene Weimer, Harris Ware, Helen Darling, and Esther Barton.

Another comic opera company with open air productions is at Dexter's Landing, and includes Hubert Dodd, Frank Bushby, John F. McDevitt, Irving T. Moore, Gus Kammerlein, Cyrus L. Dee, Jennie de Hoar, Katherine O'Neil, Mabel Le Favor, and Carlotta Evelyn. W. G. Hamilton directs.

The will of Annie M. Clarke was filed for probate last week. The executors were Thornton H. Simmons and Theodore H. Conant, to whom she gave her wardrobe, personal effects and souvenirs, to be distributed according to a private memorandum. She gives the Vincent Hospital and Society for the Prevention of Cruelty to Animals $100 each, $100 to her servant, Mrs. Ellen Crafts, and $200 to her warm personal friend, Millard Aldrich, formerly of this city, but now of Paris. The remainder of her estate was given to personal friends in small sums. The will was dated July 28, 1897, and it was surprising to many that Miss Clarke signed it Anna M. Clarke, for it was thought that her legal name was Annie, as she had played under that for so many years.

Isaac B. Rich, who has remained in Boston until the conclusion of the season at his last house, will now go to Medfield for the Summer. He has been at the Somerset with his family all Winter, but now they leave for the country.

Charles J. Rich sails for Europe with his family, and will spend the greater part of the Summer in a trip up the Rhine and through Switzerland.

Joseph F. Wagner, of the Hollis, will also go to Europe this Summer, reaching London in time for the coronation exercises, but going to the Continent for an extended trip.

Mr. and Mrs. W. D. Andrews completed the theatrical contingent leaving town for Europe this week. They will go as far south as Italy, but will return in season for the opening of the Museum, Sept. 1.

W. F. Rochester has assumed the position of stage-manager of The Prince of Pilsen at the Tremont.

C. H. Smith, who is to be the manager of the Majestic, which is now nearing completion on Tremont Street, is back in Boston after a season which extended to the Pacific Coast and back with S. Miller Kent in The Cowboy and the Lady.

An exceedingly interesting announcement came out Sunday in a paragraph stating the dramatic attractions at the Tremont next season, for among the others mentioned was James K. Hackett. There had been much curiosity in regard to where he would give The Crisis here, but the cat is now out of the bag and it is evident that neither the Hollis nor Museum will have it. All his Boston engagements have been played at these houses.

Lavinia Shannon, who has made many friends as leading lady with the Summer company at the Castle Square, was ill for a part of last week, and her part of Henriette in The Two Orphans had to be played by Alexis Durant. Olga Rhine, Miss Shannon's husband, has just closed his season with Andrew Mack, and will spend the Summer in Boston.

Anna Held is not going to Paris this Summer after all. F. Ziegfeld, Jr., writes me that she has found the sport at Belgrade Lake, Me., so attractive that she will not cross the Atlantic. One of the big fish that she caught has been displayed in a Boston window, and it is evident that there is more sport to be found there than in playing Du Barri in the original. Miss Held is buying a Summer home in Maine.

Thomas and Watson are negotiating for another lease of the Grand, of which they were formerly managers. They plan to make it a popular price dramatic house, with vaudeville between the acts.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are in town visiting Mrs. Rogers' relatives, but will start for a long Summer vacation trip to the Maritime Provinces.

Two men were arrested last week and held for the Grand Jury on the charge of stealing a set of chimes belonging to E. S. Willard, that were stored with his other possessions here. It is said that this was one of a series of robberies from J. P. Schoefful, of the Tremont.

Mrs. G. C. Howard, the original Topsy, has been visiting friends in Boston, and at a meeting of a patriotic organization, at which she was the guest of honor, she gave exceedingly interesting reminiscences of the early days of Uncle Tom's Cabin. JAY BENTON.

ST. LOUIS.

Kyrle Bellew and Mary Mannering—Delmar Opera Company—Koerner's Park Opened.

(Special to The Mirror.)

ST. LOUIS, June 9.

This evening at the Olympic, Mary Mannering and Kyrle Bellew presented The Lady of Lyons before a very large audience, considering St. Louis temperature at this season of the year. Miss Mannering was particularly happy in her portrayal of Pauline, and Mr. Bellew's Claude Melnotte was an artistic character. The supporting company included the following well-known players, who gave a good account of themselves: Edward Arden, Madelin Arnoldia, Edward Abeles, W. H. Thompson, Russell Crawford, Brandon Tynan, Boston Bedford, Robert H. Homans, Leonard Ide, Charles Hawtrey, W. H. Chase, Kate Pattison-Selden, Mrs. W. G. Jones, and May Davenport Seymour. The play was well staged, and the production throughout was extremely creditable and was well received. The Olympic will now remain closed until Fall, and the employes are getting out of town. Treasurer Manis is in British Columbia, and Assistant Treasurer Ritchie will leave at noon to-morrow for New York and will spend the Summer on the coast.

The new Delmar Opera company, under the management of George A. Kingsbury, made a decided hit last week in The Black Hussar, being the first week of the season. There are several Castle Square favorites of former seasons, among them being such dear good friends as Blanche Chapman, Miro Delamotta, and Edwin A. Clark. Miss Chapman is also kindly remembered from last season at Delmar, and she was enthusiastically received at every performance; her impersonation of Barbara was, as is always the case with this clever comedienne, exquisitely done. Of the newcomers, Maud Williams, the prima donna, made an excellent impression, and she was voted a coming favorite at Delmar by the large audiences during the week. Carrie Reynolds is an enthusiastic hard worker, and we are expecting much of her during the season, as her Rosetta, while a part not well suited and not of great importance, was, nevertheless, well portrayed. Miro Delamotta can always be relied upon to give a finished performance of any role, and his Heibert was no exception to the rule. Edward Eagleton made a big hit as Hackenback. J. Clarence Harvey did well with Pifzow. Last evening The Beggar Student was presented to a large audience. The cast: Symon Symonovitz, Miro Delamotta; Janitsky, Edwin A. Clark; General Ollendorf, Edward Eagleton; Major Holtzheim, Frank Rainger; Enterich, J. Clarence Harvey; Countess Palmatic, Blanche Chapman; Bronislava, Maud Williams; Laura, Carrie Reynolds; Eva, Marguerite Crosse; Lieutenant Poppenburg, Olive Vail.

Koerner's Park was opened for the season by the Buhler-Kemble-Rising World's Fair Stock company in The Lady of Lyons, with Lillian Kemble as Pauline and Richard Buhler as Claude. The supporting cast includes Louise Grandorf, Isabel O'Madigan, Maude Sutton, Gertrude Dalton, Lee Sterrett, Harry Newell, Herbert Prior, Robert Barrett, George Galbraith, Fred Murray, and Nate Nathans.

The Green Stock company had a successful week with The Octoroon, and is offering Comrades this week with the following cast: Roy Manning, Alfred Britton; Mat Windsor, William A. Tulley; Marcus Graves, Jim Feaunett; Simon Stone, Thomas P. Holer; May Manning, Jessie Cunnington; Bessie Bradley, Estelle Beaufort; Nancy Hipper, Della Cole. The company is rehearsing a production of The James Boys in Missouri. The play was written by a well-known St. Louis newspaper man, and is said to be the only authentic story of the James Boys ever written. Next week, The Ticket o' Leave Man.

Mrs. Emilie Howard, press representative of Forest Park Highlands, was in Kansas City a few days last week, getting the press work started for the new Loop the Loop at Heim's Park.

Jessie Cunnington, leading woman of the Green Stock company, has been very ill at the Lutheran Hospital, but has now resumed work.

Pete A. Cavalli, musical director of Havlin's Theatre, and Elsie Schifferle, of 4062 Botanical Avenue, were married Wednesday evening, June 4.

Eleanor Falk and her ten Sunbeams, that were a big hit at Forest Park Highlands for two weeks, left for San Francisco Sunday 8 over "The Only Way."

Thomas J. Davis was in town for a couple of days last week, and left for New York.

Manager Tate, of the Columbia, accompanied by Mrs. Tate, left last week for Europe.

We are to have another Summer resort, to be known as the West End Garden, located near the new Washington University, and it will open on Sunday, 15. Vaudeville will be the attraction, booked by the White Rats.

An exceptionally interesting performance of The Charity Ball was given by the Players' Club at the Germania Theatre Friday evening. It was a benefit to Web Hickart, treasurer of the Imperial.

The Elks' Charity Carnival has been a great success, and will continue for another week at Handlan's Park.

Manager Will T. Rising, of Koerner's Park, was in an accident on the C. and A., coming from Chicago, and also in the flood at Joliet last week.

J. A. NORTON.

PHILADELPHIA.

Closing of Forepaugh's—Girard and Park Still Open—Bands Strike Up.

(Special to The Mirror.)

PHILADELPHIA, June 9.

The Girard Avenue Theatre for the second week of its supplementary season under the management of Edwin Middleton and Drew A. Morton offers Motha, with Valeska Burgare, John J. Farrell, Ida Glenn, Jack Webster, Emma Maddern, her farewell appearance in this city; Nellie Callahan, Thomas J. McGrane, Edwin Middleton, and T. H. Hunter in the cast. These favorites are likely to insure large business, unless the weather grows hot. William W. Miller, the new lessee of the Girard, will take possession July 1.

Forepaugh's Theatre closed Saturday in a blaze of glory. The house was packed. The members of the company were presented by their hundreds of admirers with baskets of fruit, flowers, silverware and other souvenirs. The Fall season will open in August. Florence Roberts and Jessie Millican have been re-engaged.

Lovers' Lane continues at the Park Theatre, and will remain until June 21.

Outdoor amusements: Sousa and his band are in their second and last week at Willow Grove Park and will be followed by Victor Herbert's orchestra June 16. Conterno's band is at Woodside. Phinney's U. S. Band at Chestnut Hill and the State Fencibles' Band at Washington Park-on-the-Delaware. S. FRANKENBURG.

CINCINNATI.

Liberati Still at the Zoo—Opera Season at Chester Park—Coney Island Crowded.

(Special to The Mirror.)

CINCINNATI, June 9.

Liberati and his band began the third and final week of their engagement at the Zoo yesterday. A number of special features are announced, including an evening devoted to airs from grand and comic operas exclusively.

Plans for the opera season at Chester Park are well advanced. It will begin June 29 and probably last ten weeks. Grand operas only will be sung. Adelaide Norwood will head the company for a portion of the season, and W. H. Clarke, Bernice Holmes, and other favorites of previous years have been engaged.

John C. Weber and his military band have started on a Western tour, which will include several weeks in Louisville and Indianapolis.

Coney Island was crowded yesterday with Turners, who held their annual outing and gymnastic festival there. Other special events will keep this popular resort well crowded throughout the week. H. A. SOUTON.

WASHINGTON.

Abora Opera Company Continues—New Stock at Columbia—Manager Dwyer Married.

(Special to The Mirror.)

WASHINGTON, June 9.

Comic opera by the Abora Opera company at Chase's continues to excellent business. Wang is the offering to-night with a new set of principals and the performances seems all desirable. Hollis Mostyn played Wang, while Norma Kopp acted Mataya; Edith Hutchins, Marie; Dorothy Folsom, Pagot; William Schubert, Colonel Pierson; J. W. Smith, Juan Bracken; J. K. Adams, Chow Hung; Della Mosey, Gillette, and Allen Hopson, the Widow Primrose. The chorus is large and effective, and the mounting is correct and complete. El Capitan is the underline. Clara Morris' lecture on "The Stage," for the benefit of the Art Students' League, will attract a large gathering at the Columbia to-night. Beginning June 23 a new stock season commences under the management and direction of Edwin Arden. William J. Dwyer, of Lockett and Dwyer, and Blanche T. Herold, daughter of a prominent Washington merchant, were married last Wed. The wedding occurred at the Church of the Immaculate Conception. Rev. Stanislaus P. Ryan performed the ceremony, assisted by D. J. Stafford, D.D., Monsignor Hocker, and Messrs. Beavens, Dougherty, Bischoff, Williams, and McGee. During the service the Columbia Theatre Orchestra played several selections. The ushers were Joseph B. Lockett, Thomas C. Noyes, John B. Dahlgren, Charles H. Merillat, Frank Fiyat, and John J. Walsh. Mr. and Mrs. Dwyer will spend their honeymoon in Nova Scotia, going thence to Atlantic City. JOHN T. WARDE.

HOWARD RUSSELL.

Photo by Bushnell, San Francisco, Cal.

The above is the latest picture of Howard Russell, who has just closed his second season as Tom Adams, with Howard Kyle, in Clyde Fitch's Nathan Hale. Besides his success in this juvenile part, Mr. Russell scored a hit as Pepito in Mr. Kyle's production of El Gran Galeoto. James Neill, upon seeing this performance, was so pleased with Mr. Russell's acting that he engaged him to play light comedy and juvenile characters in his stock company next season.

CUES.

Kirke La Shelle has begun the organization of his company for the new play, Sergeant James. He has engaged Hilda Eager for the leading female role and Joseph Manning for the leading heavy role. Mr. La Shelle is also preparing to produce Augustus Thomas' new play, entitled Manitoba. The play will be first presented at the Grand Opera House, Chicago.

Frederick Murphy is in town, after another successful season's tour, presenting A Wise Woman.

Leon, the illusionist, who sailed from here three weeks ago, opened at the Folies Marigny, Paris, on May 6, and both Paris and London papers proclaim him one of the greatest artists in his line. His original time of two months has been extended and he writes that he will not return to America before 1904.

Building directing the general theatrical interests of James Neill next season, Charles Astor Parker will have an enterprise of his own in presenting Mary Elizabeth Forbes in Clyde Fitch's drama, Barbara Frietchie. Miss Forbes' tour will begin in September and extend through all of next season. Special scenery will be carried for the production.

H. Hazzard Short, who made a hit in The Second in Command here, has been engaged by Edward Terry for his London productions.

The Wells Dramatic Stock company, that has been organized to play the Wells circuit, opened its Summer season at the Granby Theatre, Norfolk, Va., on May 26, before a large audience. The Charity Ball was the opening bill. Phillip Niven is the managing director. George Heath is the leading man, and Alberta Converse the leading woman. The other members of the company are Harry D. Richardson, William A. Whitecar, Thomas Doyle, Malcolm Duncan, Inma Nox, Julia Varney, Elizabeth Rathborne, Lillian Avann, Carrie Lamont, and Maude Carter. William A. Cullington is the stage-manager. The company will play at Norfolk, Richmond, Roanoke, and Petersburg, Va.

E. H. Low, the transportation agent, had a busy time last week in gathering together and sending to France a crew of thirty American canvas-men for the Barnum and Bailey Circus. The French laborers that were hired by the circus managers refused to work in the rain, and after a number of delays in erecting the tents on this account, the managers concluded to employ only Americans. Mr. Low shipped the crew to Nantes on the steamer Bordeaux.

On last Friday evening an entertainment was given for the sewing school of the Little Mothers' Aid Association at their home on Second Avenue. The programme consisted of recitations and songs by Josephine Underwood-Davies, Anita Hendrie, James J. Holland, and James C. Shannon. A Miss Hial gave a clever imitation of Rose Melville as Sis Hopkins and as an encore sang two coon songs, the children joining in with a vim. The programme was completed with songs and recitations by some Little Mothers.

Josie Lovering will hereafter be known as Louise Lander.

Emil H. Gentle, business-manager of the Portland, Me., Theatre, is in the city for a few weeks, combining business with pleasure.

Adelaide Thurston's season in At Cozy Corners will begin at Hartford, Conn., Sept. 19.

E. J. Hagen, having resigned from the management of Barney Gilmore, has been engaged by Thomas W. Broadhurst as manager for his various companies.

The West Point graduating class in full dress uniform will attend the performance of Dolly Varden at the Herald Square Theatre Thursday evening. With the officers the party will number one hundred and eighty-seven. They will occupy several of the boxes and six rows of the orchestra. During the performance Miss Glaser will wear a West Point cadet's uniform, instead of the middy's suit in which she usually appears.

John Cossery, manager of the New American and Calumet Theatres in Chicago, is in town in the interests of his two theatres. The American will continue as a stock house, while combinations will be played at the Calumet in South Chicago.

William G. Vanderbilt sent last week to Mrs. Margaret Townsend Teglhetjen a check for $250, to be added to the receipts of the recent benefit for Mrs. Lester Wallack.

John Arthur Fraser, 167 West 126th St., N. Y.

IN FAVOR OF MRS. HERNE.

The Appellate Division of the Supreme Court has handed down a sweeping decision in favor of Mrs. Jessie A. Herne, granting her every right she contended for in her suit against Liebler and Company to prevent that firm from leasing Sag Harbor to stock companies. In the lower court below Mrs. Herne sought an injunction in this case and her application was denied. Her lawyers, Vidocer and Josephson, appealed from the decision, and the Appellate Division, Justice Edward Patterson presiding and Justice Ingraham delivering the opinion, reversed the order below. That opinion, which cites the facts in the case, follows:

INGRAHAM, J.: The action is brought to restrain the defendants from violating a contract made between the plaintiff's testator and the defendants, by which the latter were given the exclusive right to produce a play written and owned by the plaintiff's testator called Sag Harbor for a period of four years, from the 1st day of October, 1899. The only relief asked for in the complaint is the injunction that the plaintiff claims she is entitled to. The contract, dated August 7, 1900, recites that "the party of the second part (plaintiff's testator) was the author and sole and absolute owner of the manuscript of the play known as Sag Harbor, which he is desirous of having produced upon the stage," and the parties of the first part (defendants) are desirous of producing the said play in the manner and for the period stated, and the parties to the agreement are prepared to enter into an agreement which shall be limited, however, exclusively, to matters in connection with the production, management and exhibition of said play on the terms and conditions stated in the agreement. There was then granted to the defendants the exclusive right to produce the said play in the United States and Canada for the period of four years, commencing on the 1st day of October, 1899, and ending on the 30th day of September, 1903, who agreed that during the said period the said play should not be published or in any manner dedicated to the public, but should remain in manuscript form, and be used only for the said production by the defendants; that they would give the first production of the said play as soon after October 1st as should be possible, in conformity with the terms of the contract (in any event before January 1st, 1900), and produce the said play continuously during the regular theatrical seasons throughout the said period of this contract; the defendants to furnish such money as should be necessary for the production of the play. The selection of actors and actresses for the production of the play were to be subject to the approval of the plaintiff's testator, but performances were to be given only at first-class theatres. It was further agreed that at the expiration of the agreement, or its termination for any cause whatsoever, all rights and privileges in and to the said play Sag Harbor, and the manuscript thereof thereby granted should revert and belong to the plaintiff's testator.

It appeared that the parties proceeded under this agreement until the death of the plaintiff's testator, which took place on the 2d of June, 1901; that subsequent to his death one of the defendants saw the plaintiff and stated to her that inasmuch as it was a question whether the death of the plaintiff's testator ended the contract between them, he asked her to continue under the same terms and conditions as had theretofore existed, to which the plaintiff consented; that on the 13th day of January, 1902, the plaintiff received a letter from one of the defendants asking the plaintiff to consent to negotiate for the production of Sag Harbor in the Pike Opera House, Cincinnati, Ohio, to which plaintiff refused to consent; that on the 20th of February, 1902, the plaintiff received a letter from one of the defendants, which, after stating that the performance of the play by the defendants had not been successful, stated that it was his intention to close the season at Kansas City, or prior to its date there, which was March 15th, and "try and place it satisfactory in stock," and asking the plaintiff to approve this determination, which the plaintiff refused to do. It is alleged by the plaintiff that the words "stock theatres" have a well defined meaning in the theatrical world, meaning the often supporting stock companies which produce the successes of the first-class theatres after their drawing power have been exhausted on the stage of such theatres; that if this play is once produced in "stock theatres" the commercial value of the said play will be destroyed. Other affidavits were submitted which tend to show that the performance of this play in the "stock theatres" would seriously depreciate its value; that plays of this character were invariably produced in first-class theatres for five or six seasons before being produced in stock theatres, and the rights therein are granted to stock companies only when the play can no longer command patronage in first-class houses; that a play named Shore Acres, written by the plaintiff's testator, was produced for a period of some seven years in the first-class houses and is now proving a great attraction in houses of the second class; that if the right to exploit Sag Harbor is granted to stock companies its commercial value will be practically stopped in a short time and great damage will result to the owner thereof, damage which is practically irreparable, the amount of which it was impossible to estimate owing to the fact that the profits in the theatrical business are largely speculative. It further appeared that the defendants had granted to a firm called Darcy and Walford, play agents, the right to lease this play Sag Harbor to stock companies; that this firm had closed a contract for this play with the Pike Opera House, Cincinnati, Ohio, and that the manuscript and parts of the said play had been expressed to the proprietor of this firm, they to pay the royalty of $250 per week.

On behalf of the defendants it appeared that during the first season this play earned a profit of upward of $20,000, of which the plaintiff's testator received a sum in excess of $12,000, and in addition thereto received $250 per week for each week during which he acted in the play; that during the second season there was a loss of $2,339.63, and that prior to the opening of the third season the plaintiff's testator died; that after the death of the plaintiff's testator the defendants continued the performance down to March 1st, during which period the loss amounted to $2,104.82; that the defendants thereupon determined that it was to the interest of the plaintiff, as well as themselves, in order to recoup their losses, so far as they were able during the remainder of the term of their rights to produce the play, to close the tour of their company and secure engagements for the play with stock companies. It is undoubtedly true that if the defendants are allowed to lease this play to theatres having stock companies all over the United States, the interest of the plaintiff in the play will be seriously affected as, at the expiration of the contract, if the play is not performed in stock companies, she would then have the right to lease it to these companies and receive the full price paid for the right to produce it.

I do not think that this contract gave to the defendants the right to license this play to be produced in any theatres, except where it was produced by a company to be organized by them. The agreement recited that the parties thereto were prepared to enter into an agreement "which shall be limited, however, exclusively, to matters in connection with the production, management and exhibition of said play on the terms and conditions hereinafter stated." The defendants were not granted the right to license others to produce the play, but the right that they had was to produce the play themselves, and the defendants agreed that during that period the said play should not be published, but should remain in manuscript form and be used only for the plays produced by the parties of the first part. There was nothing in the contract that gave the defendants any right, except to produce the play, and it was to be used only for the stage production by them. It was agreed that the defendants would continue to produce the play continuously during the regular theatrical seasons during the time that the contract was in force. This clearly contemplated a production of the play by the defendants, not by stock companies that they should license to produce it, and the provision that was inserted, by which in the event that the production of the said play should result in a loss amounting to the sum of $2,000 the defendants, by notice to the other party, could terminate the agreement, gave the defendants the option to terminate the agreement if the production of the play should prove unprofitable; but the fact that the play did prove unprofitable did not justify them in using the play for a purpose other than that contemplated by the agreement. Undoubtedly the parties contemplated that the plaintiff's testator would live during the period that the contract was to run, and there is a question whether the contract was not terminated by the death of the plaintiff's testator. However that might be, it was not contemplated that the defendants should have any right over the play except the exclusive right to produce it themselves. A delivery of this manuscript to other theatres and other actors than those forming a part of the company organized for the production of this play would be a direct violation of the provision by which it was expressly agreed that the play should remain in manuscript and be used only for the stage production by the defendants. The agreement clearly contemplated such a restriction of the use of this play by the defendants. Thus, it was provided that if it was mutually deemed advisable the defendants were authorized to form another theatrical company for the production of the play. Certainly if the defendants had the right to license other theatres to use this play, and to deliver the manuscript to such other theatre for that purpose, this clause would be entirely meaningless, and the further clause in the agreement by which the plaintiff's testator was to have the right to supervise the management of the stage and that the selection of the actors and actresses for the production of the play should be subject to his approval, clearly contemplated but one use to be made of this play during the four years, and that is the production of the play by a company formed by the defendants for that purpose. The defendants have now, as they had at any time during the continuance of the agreement, the right to terminate it when the loss should equal $2,000, but they had no right to use the play in any way except that contemplated by the agreement; that is, the production of the play by a company or companies organized by themselves and under their control; and it seems to me clear that licensing of other theatres to produce this play was a direct violation of the plaintiff's right and would be a serious injury to her interest. The facts are substantially undisputed, the only real dispute being as to the construction of the contract, which was a question for the court, and we disagree with the court below as to the construction to be given to this contract and are of the opinion that the use which the defendants intended to make of this play was in violation of its terms and of the plaintiff's rights. The plaintiff was entitled to an injunction.

It follows that the order appealed from should be reversed with $10 costs and disbursements, and the motion to continue the injunction granted, with $10 costs.

All the judges of the Appellate Division concur in this opinion. Mrs. Herne informs THE MIRROR that she has advised her attorneys to begin immediate steps in a suit for damages against Liebler and Company and the managers of stock theatres in which Sag Harbor has been produced in contravention of her rights.

AT THE LEAGUE.

At the business meeting of the Professional Woman's League yesterday afternoon the annual reports of committees and officers were read. W. A. Brady was present to complete arrangements for the exposition to be held at Madison Square Garden on Oct. 5-20. Many applications have been made for spaces, but as the lease has not been signed this matter is delayed. Mr. Brady goes to Europe next week to arrange for the spectacular part of the exhibition. The spaces have all been laid out. In the concert hall a costume exhibition will be held of the most ancient garb procurable. Members of the League in every large city here and abroad are to give their aid. Other business was the qualification of nine new members and the resignation of Dr. Cornelia Williams, Harriet Hart, Beccie Lowenthal, and Elise Lathrop. Next Monday is the June dramatic meeting. Grace Addison will preside.

Grace Addison, who will have charge of the Professional Woman's League Drama Meeting next Monday, has arranged an interesting programme. The day will be devoted to the classical drama. John Malone will deliver an address and Laporte Van Sant, of the Grand Opera, Milan, will sing. As illustrations of the classical drama there will be recitations from Goethe by Jeanne Winston and Velma Swanston; from Racine, by Elouina Oldcastle, and a scene from King John, in which Mrs. Samuel Charles, Miss Addison, and others will take part.

A GOOD CHANCE FOR MISS WALKER.

Ada Palmer Walker had a chance last week to prove her ability before a Broadway audience. Lulu Glaser was taken ill on Friday and her physician forbade her to sing. It was necessary, therefore, to secure some one to replace Miss Glaser in the title-role of Dolly Varden at the Herald Square. Manager Whitney engaged Miss Walker, who had been in Miss Glaser's company earlier in the season. On short notice Miss Walker went on and made a delightful Dolly. She continued in the part at the Saturday performances. Miss Glaser resumed last evening. Yesterday Mr. Whitney engaged Miss Walker for When Johnnie Comes Marching Home, the new Stange-Edwards opera that he will produce next season. Thelma Fair is another engagement for this company.

ZEHRUNG AND CRAWFORD HERE.

F. C. Zehrung, who makes New York his Summer headquarters, arrived in town last week from Lincoln, Neb. He is accompanied by L. M. Crawford, manager of the Crawford circuit, which includes the Oliver and Funke theatres, Lincoln, of which Mr. Zehrung is co-manager. This is Mr. Crawford's first trip here in nine years. His circuit now embraces twelve towns, all of which have had successful seasons. He is now building a new theatre at Leavenworth, Kan. Mr. Zehrung will remain in the city this week and then go West, to return shortly for the rest of the Summer.

AT LAW OVER THE CHAPERONS.

Jay Witmark, brother of Julius Witmark, composer of The Chaperons, secured on Saturday from Justice Scott, of the Supreme Court, an order requiring Frank L. Perley to show cause why he should not be restrained from interpolating "Blooming Lina" or other musical numbers in The Chaperons. Mr. Witmark claimed that the interpolation was a violation of contract. Hearing on the order was had before Justice Blanchard yesterday, when the plaintiff was told to apply to the United States Circuit Court, as the State tribunal had not jurisdiction, Mr. Perley being a resident of Massachusetts.

TO STAR M. B. CURTIS.

Messrs. Morris and Hall have signed a contract with M. B. Curtis to star him during the coming season in a new comedy-drama by Herbert Hall Winslow, entitled The Greenhorn from Breslau. The new play requires a very large cast. Mr. Curtis is enthusiastic over his new character, which he predicts will eclipse his celebrated Sam'l of Posen.

THREE MORE THEATRES CLOSE SEASON.

The Metropolis Theatre closed a successful season last Saturday with The Climbers, and the Third Avenue Theatre did likewise with John Jasper's Wife. The Garrick Theatre also rang down its curtain for the last time, until the Fall, on Frou-Frou, last Saturday.

AGAIN WITH "THE MIRROR."

H. Quintus Brooks, who formerly was connected with the business department of THE MIRROR, but for several years has been in theatrical management, has again become associated with that department of this journal.

SARATOGA THEATRE BURNED.

In a fire that destroyed the Arcade and adjoining buildings at Saratoga Springs yesterday (Monday) morning, the Theatre Saratoga was burned.

SAID TO THE MIRROR.

CLARA BELL JEROME: "Will you kindly correct the report of my engagement for Huckleberry Finn. I have signed with the same management, but am to be placed with either The Toreador or the Rogers Brothers."

WILL L. WHITE: "Please contradict the statement that Max Milligan has been engaged as leading man of the Peruchi-Beldini company. I am leading man of that company and also its stage director. There is no one named Milligan in Mr. Peruchi's employ."

COMPANIES CLOSING.

Noble Theatre company, at Owatonna, Minn., May 31. Company will reopen Aug. 1.

The Power Behind the Throne, at Sault Ste. Marie, Mich., June 6.

When Reuben Comes to Town, at Sault Ste. Marie, Mich., June 2.

Robert B. Mantell will close a season of forty weeks in Toronto, Can., next Saturday. This is Mr. Mantell's fourteenth season under the management of M. W. Hanley, and next season will open Sept. 1 at Trenton, N. J., with The Dagger and the Cross.

Charles B. Hanford closed his season on June 4.

Three Cheers closed on June 8.

DEATH OF ODELL WILLIAMS.

Odell Williams, the actor, died in his apartments at the Rossmore Hotel, in this city, yesterday (June 9) shortly after noon. The cause of his death was heart failure.

For several years past Mr. Williams suffered from a curious malady of the heart that was never thoroughly understood by his physicians. He was often attacked severely by the malady and upon these occasions he was obliged to give up his work temporarily. But he fought bravely against the disease and it was not until this Spring that he would consent to undergo regular medical treatment. A few weeks ago he became a patient in the Presbyterian Hospital. There, despite the best of care, he gradually failed and it was reported last week that he was dying. On Saturday he announced to his physicians and nurses that he had decided to return to the Rossmore Hotel—that he could no longer endure life in the hospital. The physicians protested against the plan, but their words were of no avail. On Sunday Mr. Williams was at the Rossmore, where he received calls from many intimate friends. On Monday he passed away.

Mr. Williams was born in Kentucky. His mother died when he was an infant, and he became a member of the family of his grandfather, the noted General Burnside. He passed the years of his youth on General Burnside's farm in Ohio. Becoming dissatisfied with farming he set out to learn the art of the actor. For a number of years he traveled with small companies, playing small parts and assisting the scene-painters. During the vacation months he painted signs and worked as an interior decorator.

Mr. Williams had during his early years on the stage a strong predilection for tragedy, but he made his first success as Eccles, in Caste, and ever after he was associated with roles of a similar character. For several seasons, years ago, he played the Judge, in Kit, the Arkansas Traveler, in support of the elder Chanfrau. He was "the old campaigner" in Clio, and was the Judge in McKee Rankin's production of The Danites.

Upon the death of Charles K. Harris, Mr. Williams succeeded that admirable comedian as the Squire, in Alabama, and made a decided hit in the role. He continued to impersonate the Squire for three seasons. His later successes are well known to American players and playgoers. He acted Denman Thompson's role, Joshua Whitcomb, in The Old Homestead; he appeared in the production of The Heart of Maryland in New York, and later accompanied Mrs. Leslie Carter on her tour of England in that play, and he afterward played prominent parts in America in The Great Diamond Robbery, The District Attorney, Pudd'nhead Wilson, and Way Down East.

In 1897 Mr. Williams starred in a play, written especially for him, entitled The Judge. Later the play was condensed into a sketch and Mr. Williams presented it in vaudeville. He appeared in William A. Brady's revival of Uncle Tom's Cabin a year ago, and during the season just past he played his last engagement as a member of The Auctioneer company, supporting David Warfield. He was obliged to retire from the organization in February on account of failing health.

During Mr. Williams' last illness his wife, Zennide Williams, the actress, was in constant attendance upon him and she was with him at the time of his death.

The funeral will be held at the Masonic Temple, this city, to-morrow (Wednesday) evening, at eight o'clock. The service will be that of the Masons, of which order Mr. Williams had long been a member. On Thursday morning the remains will be taken to Mechanicsburg, Ohio, Mr. Williams' birthplace, for interment, which will occur Friday.

It is said that the cause of Mr. Williams' death was an overstraining of the muscles of the heart, caused by too much vocal exertion. Some of his friends believe that the shouting he was required to do in "Way Down East and Uncle Tom's Cabin brought about the strain on his heart.

Mr. Williams was to have starred next season under David Belasco's management in Down Yonder, a play by Lee Arthur.

DAVID WARFIELD'S CONDITION.

The condition of David Warfield, who was operated upon for appendicitis at the General Memorial Hospital last Wednesday, it was stated at the hospital yesterday, was very favorable. It is believed that Mr. Warfield will recover from the effects of the operation speedily.

IN SUMMER PLACES.

Mr. and Mrs. George Primrose and a party of friends left on Sunday for Sackett's Harbor, N. Y., where Mr. Primrose has leased two cottages. The others in the party are Warren R. Day, manager of the Majestic Theatre, Utica, and Mrs. Day; Al. Primrose, the Foley Brothers, George Dukeland, Eddie Hopkins, and J. H. Decker, Mr. Primrose's manager. The outing will last five weeks, when Mr. Primrose returns to open at Manhattan Beach, July 21.

Joseph T. Belmont is summering on his farm near Attleboro, Mass.

Chauncey Holland is at his home at Brazil, Ind., having closed with the Ferris Comedians. Palmer Bowman is also at his home in that place and will spend the Summer there, having closed with the Butte, Mont., Stock company.

Mrs. J. C. Boyer-West (Alice Montague) has gone to Long Island for a few weeks' rest.

Percy Tuttle will be in Milwaukee this Summer.

Little Fredericka has gone to Atlantic City for the Summer with her mother, Mrs. Lois Going, who has been engaged as pianist at the Atlantic City Steel Pier.

Willard Parker is summering at Toronto, Canada.

Mrs. James Lewis is visiting Mr. and Mrs. John Drew at Easthampton, L. I.

Mr. and Mrs. Junius Booth are spending the Summer with Mrs. Agnes Booth Schoeffel at Manchester-by-the-Sea, Mass.

Gus Smith, of Weber and Fields' Stock company, is spending his vacation at his home in Clarksburg, W. Va.

Mr. and Mrs. Louis J. Russell are camping on the Killbuck, near Coshocton, O.

Carl St. Aubyn will leave for his Summer home at the Atlantic Highlands on Saturday.

C. A. Leedy has finished his second season with the Irene Myers' company, and will spend part of the Summer at Youngstown, O.

Florence Gerald has closed her Spring season with Elita Proctor Otis and as soon as she has arranged her plans for the coming season will go to Montclair, N. J., for the Summer.

Theodore Kehrwald is spending the Summer in New Orleans with his mother. He has been re-engaged to play Baron Von Krapplts in The Pride of Jennico next season.

GEORGE A. D. JOHNSON'S DON JULIAN.

George A. D. Johnson, an actor, was the recipient of the appended mention in the Los Angeles "Times," dated April 5, 1902, on his Don Julian, in the play, The Great Galeoto, reintroduced by the Nathan Hale company, of which he has been a leading member for the past two seasons:

"Mr. Johnson's Don Julian was the most striking acting. It is a tragic part, requiring pulse, nervous energy and vital force. Mr. Johnson did it astonishing justice. He showed the overwrought mental anxiety, the feverish abandon and the uncertain self-analysis with master precision. His luck was that of the other members of the cast. Each showed an individual character, rather than a person symbolizing an idea. Those who have seen Henry Irving's Mathias know what this elemental attitude of the actor toward his subject is; it electrifies some vital influence in life, and makes it stand out as a living truth rather than as a character study done for amusement."

Mr. Johnson, under the management of George Clare, will be seen in an elaborate production next season.

MONTGOMERY IRVING.

Photo by Orin, New York.

Montgomery Irving—that is a new name, surely. And what a man it is who bears it! As he appeared as Ursus on the Lyceum stage last night in the first act of Quo Vadis a chorus of "Ahs" escaped the audience. Here, indeed, was a god of ancient Greece come among us for a Christian Sunday night. For three hours he was Ursus himself, and, moreover, proved the possessor of acting talent of a high order. In the story which he tells to the child in the first act, he spoke with fine effect, and at the end, when he simulates strangling the bull, his performance was superb. Muscles like whipcord showed upon his arms. The thick veins stood out upon his neck, and then laughter, as free and fresh as a boy's, rippled from his lips. However many times you may have seen Quo Vadis there is a delight in store for you if you go instead to see this giant Ursus act his role.—Detroit "Journal," Sept. 30, 1901.

Mr. Irving is to-day quoted as the greatest actor that has ever played the part of Ursus.—Washington "Star," April 14, 1902.

Mr. Irving not only looks the part of the Lygian giant, but speaks the lines admirably. His entrance in the last act, carrying Lygia aloft, was one of the most intense dramatic efforts witnessed on the local stage for many a year.—Denver "News," Feb. 2, 1902.

REFLECTIONS.

John A. Reed filed his second petition in bankruptcy June 3, declaring liabilities of $3,761 and no assets. Mr. Reed's former petition, filed Oct. 31, 1901, showed liabilities of $12,446.

Marie Celeste was married to Frank T. Stranahan, proprietor of the Hotel Savoy, Boston, at Brookline, Mass., June 3. Mrs. Stranahan says she has retired from the stage permanently. The couple will spend their honeymoon in Maine. They will reside in Brookline.

Another titled actor will grace the local stage next season. He is the Earl of Rosslyn, who has been playing in England under his family name, James Erskine. Over here, however, he will wear his title professionally. That, it is said, is stipulated in his contract with Charles Frohman, who has engaged him for the leading role in the comedy by Captain Robert Marshall that will open the season at the Garrick.

A professional matinee of Frank Harvey's comedy drama, John Jasper's Wife, was given at the Third Avenue Theatre last Wednesday afternoon and was well attended.

Sara Converse, who has been a member of Maude Adams' company for several seasons, was married at her home in New Haven, June 2, to R. R. Bronson, an Ansonia, Conn., manufacturer.

The members of the defunct Rose Coclia Shay Opera company, that closed at the Grand Opera House May 31, received their salaries last week.

J. W. Jacobs has been appointed business-manager of the Casino by Shubert Brothers.

Jeanne Langtry, daughter of Mrs. Langtry, is engaged to marry Ian Z. Malcolm, M. P., of England.

Lillian Coleman, after a successful engagement of twelve weeks at Fischer's Theatre, San Francisco, in musical comedies, returned to New York last week. She has been engaged by Henry W. Savage for The Prince of Pilsen company, with which organization she will open in Boston on June 9.

Ella Chapman, sister of Blanche Chapman, was married on May 10 to W. T. Laidlaw, of London, England.

Mr. and Mrs. J. Duke Murray will not go to the seashore this Summer as they had contemplated. Mrs. Murray's election to the Visiting Committee of the Professional Woman's League makes it necessary for her to remain in town, so they will occupy the apartments of Mr. and Mrs. John Glendinning, who have gone to England.

Camille D'Arville is to return to the stage as the star of an opera company that Frank L. Perley will organize. She will be seen in a new musical play to which Mr. Perley has the rights. The time of her reappearance is not certain, owing to some business affairs of Miss D'Arville's that she must settle first. The company will probably open next Winter or the following Autumn.

Henry B. Harris will produce at Wallack's in September a new comedy by Grace Livingston Furniss, with Alice Fischer in the leading role.

E. S. Brigham, of Kansas City, is in New York booking attractions for his theatres in Topeka, Atchison, Leavenworth, Kan.; Hot Springs, Ark.; Kansas City, Webb City, and Carthage, Mo.

John T. Doyle and Kate V. Toncray were married last week at the Little Church Around the Corner by Rev. August Fleudner.

Maud Ream Stover, of The Climbers, fell down stairs at the Metropolis Theatre Friday evening and sustained cuts and bruises. Marion Berg played Miss Stover's role that evening, and on Saturday Violet Lloyd took the part.

T. H. Winnett has engaged J. H. Shepard, the playwright, to take charge of the play department of the Emergency Bureau during the Summer. Mr. Shepard's new melodrama, The Voice of the Tempter, has been secured for production next season by Shipman and McGill.

In the suit of Heinrich Conried against M. Witmark & Sons, involving the American rights to the operas of Johann Strauss, the Appellate Division of the Supreme Court last week decided that the verdict of an Austrian court in which Mr. Conried was the loser might be used as evidence here. In the Austrian suit Herr Strauss' widow secured the annulment of a contract giving Mr. Conried the rights to the Strauss operas.

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

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THEATRICAL TUFT-HUNTING.

BARNUM left able successors who learned at his feet the arts of the showman and really have improved upon the ideas that in his time made him supreme in the field of the circus, which has been multiplied in attractions and still honors his name.

And it is necessary now for the circus to deal in new wonders and to spread more canvas than formerly, for certain features of the theatre as it now is administered impinge upon the field of the circus.

A season or two ago a manager who delights to be referred to as "the Napoleon of the theatre" achieved what he believed to be a great stroke of business by hiring a young English earl as an actor. The young English earl had appeared on the stage as an amateur, but it was not his record as an amateur that attracted "the Napoleon of the theatre," who thought that he had found a magnet in the young man because the young man was an earl. The young man evidently had some modesty as to his titular inheritance, for it is said that "in the bond" it was nominated that he should travel as an actor under the management of the "Napoleon of the theatre" by a name that did not suggest, except to the few persons that might from that name recognize the fact, that he was an earl. There was plenty of press-work that called attention to the fact that the young man was an earl, but as he was not directly advertised with that appendage he did not prove to be a paying investment, for really he was not a great actor.

"The Napoleon of the theatre" purposes to try it again, however, with a difference. He still has faith, it would seem, in the idea of an earl as an actor if the earl has confidence enough in his inherited dignity to permit its display on the bill boards. Thus "the Napoleon of the theatre" has caused it to be cabled from London that he has signed a contract with another young earl "who will attend the coronation of King Edward as a peer," and that later the young earl will be seen here in a new comedy "in which he will play the part of a young lover."

One would have to be a matinee girl to experience the thrills that such an announcement might be expected to cause in that ingenuous and susceptible class of theatregoers; for while it is seldom the fortune of a matinee girl to enjoy the love-making of an earl in person, here will be an opportunity for all matinee girls to see just how an earl makes love, and unquestionably the nearest to actuality that most matinee girls will get. The significant thing in the cablegram that carries this piece of news is the statement that the contract between "the Napoleon of the theatre" and this second young earl expressly provides that the young earl is to be "billed" as an earl. Such are the results of experience.

If "the Napoleon of the theatre" should by any freak of circumstance fail to realise on this investment there still remain earls that it might be business wisdom to engage for the theatre. There is one, if memory serves, that has caused a sensation in England—where there are many earls—by grinding a hand organ; and among other earls there no doubt may be found one or more that might draw the curious if billed with due emphasis upon personal idiosyncrasies if mere title should fail or real histrionic ability should be lacking.

THE ACTORS' SOCIETY.

THE Actors' Society of America held its annual meeting last Thursday, and the attendance and interest in its proceedings emphasised the very flourishing condition of the body that was shown in the report of the Board of Directors.

That report gave the results of a year of steadily increasing prosperity and usefulness, and showed that the Society's affairs have been continued upon a larger scale than formerly. One department, the Play Bureau, has been abolished by the Society after a trial that convinced those in charge that it did not promise benefit, but in all other respects the Society has increased in the scope of its work and influence.

The Society purposes to extend and perfect its system of information, to the end that it may in good time have on file all useful information regarding managers, actors and companies.

The great utility of the Society is perhaps best disclosed by the operations of its Engagement Department, which also shows the breadth and generosity of the Society in the fact that it has, during the year, secured places for no less than 209 actors that were not members of the Society. The total number of engagements during that period by this department was 603. One strong influence for increased membership is seen in the practice of taking initiation fees out of the commissions exacted for the procuring of engagements.

During the year 393 new members have been admitted to the Society, and a large number of former members have been reinstated. There are now in good standing 1,548 members, the largest number in the history of the Society.

An encouraging feature of the Society is the fact that managers are becoming more and more inclined to permit it to consider and decide matters in dispute between them and actors. In the cases thus arbitrated it is said that both actors and managers have gracefully carried out the Society's decisions.

One of the commendable efforts of the Society is that for the improvement in the sanitary condition of dressing-rooms in theatres. During the year 119 complaints have been received, and in each case the Society has applied to the Board of Health having jurisdiction. "Although the results have not always been satisfactory," says the report on this subject, "considerable improvement has been effected, warranting a more vigorous campaign in this direction."

Taken altogether, the work of the Society during the year has been very gratifying, and from it the Society's usefulness is firmly established.

THE ACTORS' CHURCH ALLIANCE.

CONSIDERABLE space is given in THE MIRROR this week to the proceedings of the third annual meeting of the Actors' Church Alliance, held last week in New York.

The report of the General Secretary, the Rev. WALTER R. BENTLEY, reviews the work accomplished by the Alliance, and it is an interesting document, instinct with the zealous spirit of this officer, to whose unwearying efforts the Alliance owes no small measure of its success.

Last year 1,576 members were reported, 762 of whom were chaplains. This year the membership is 2,350, of whom 870 are chaplains, this membership being scattered over 460 cities of the United States and Canada. Last year the calendars of the Alliance were posted on the stages of 600 theatres. This year they may be found in 800 theatres, and it is the purpose of the Alliance in time to have these tokens of its activity in every theatre in the country.

What the General Secretary believes to be the best work of the Alliance is the issuing each week to the chaplain in each center of a postal card informing him of the personnel of the company or companies that play in his city each week, with a request that the chaplain call upon members of the Alliance in these companies. This system of information is not yet general, but last year more than a thousand postal cards, covering a weekly average of thirty-five cities and reaching many persons, were sent out.

A large number of services and receptions have been held during the year, and these have notably stimulated interest in the aims and work of the Alliance, one of the most commendable purposes of which is to abolish the Sunday theatre. The report of the Law Committee of the Alliance bears on this subject. That committee has addressed letters to every State and Territory, asking as to the laws, and thus far has received twenty-three replies. From these it appears that six States have laws against Sunday business and amusements, six against Sunday theatrical entertainments, no prohibition exists in ten States, and municipal law only is applicable in one State. In two States the law exists but is not enforced. When information on this subject is full it is the purpose of the Alliance to move systematically for the abolition of Sunday performances. As it is not feasible to attempt to secure a Federal law, it is purposed in good time to frame a bill that may be introduced in every State Legislature to effect the reform.

It will be admitted even by persons that were skeptical as to the future of the Alliance on its formation that it already has performed much good work, to say nothing of what it yet may do.

ELIZABETH TYRRE.

The first page of THE MIRROR this week carries a striking portrait of Elizabeth Tyrre, who this week will return from a European sojourn. Miss Tyrre has been engaged for the production of George C. Hamilton's new Colonial comedy, Captain Molly, at the Manhattan Theatre next season, in which she will play the title-part, deferring her year as a star in Gretna Green.

Mr. Hamilton's play, although, like his Mistress Nell, written in a vein of light comedy, departs absolutely from the method of the latter play in that it possesses a strong dramatic interest and develops several stirring situations natural to its period, which is that of the Revolution. It is not strictly historical, however, and there is not a "red coat" in it. It is one of the most typical of American plays, and it is believed that its principal character will afford admirable opportunities to Miss Tyrre. Mrs. Fiske will supervise the production of Captain Molly, although she will not appear in it. The comedy is in four acts, and its scenes are said to be very picturesque. Max Figman will direct the rehearsals, and Gates and Morange will paint the scenery.

This appearance of Miss Tyrre recalls her interesting career. She is of Scotch descent, her ancestors coming to this country prior to the Revolution and settling in Virginia. Her great-grandfather fought in the War for Independence and her father served under the Confederate flag in the Rebellion. Miss Tyrre showed rare dramatic talent at an early age, and accordingly came to New York, where she entered the American Academy of Dramatic Arts. It was while studying here that she came under the notice of Daniel Frohman, who at once gave her an opening in his Lyceum Stock company, as understudy to Grace Henderson and Ida Jeffreys. Miss Henderson resigned her part as Phyllis Lee in The Charity Ball shortly after this, and Miss Tyrre took her place. Since that time she has appeared with E. H. Sothern, Georgia Cayvan, and John Drew. One of her greatest hits was in the part of Avenia Dean in Drohmey of the Wilds. She has also played in The Dancing Girl, Lady Bountiful, The Gray Mare, The Gentleman, An American Duchess, Our Country Cousins, The Amazons, A Woman's Silence, The Case of Rebellious Susan, An Ideal Husband, The Benefit of the Doubt, The Courtship of Leonie, When a Man's Married, The Mayflower, The Princess and the Butterfly, The Liars, Americans at Home, The Manoeuvres of Jane, The Ambassador, The Man of Forty, and Underwood Bond. This season Miss Tyrre appeared in The Ransomers at the Madison Square Theatre.

THE OTIS SKINNER CLUB.

Brooklyn has something new in clubs—the Otis Skinner Club. The organization came into existence recently and is said to include among its members a number of prominent Brooklynites. From newspaper accounts it appears that the club was formed, not only to honor Mr. Skinner, but also to "root" for him. These are the club's stated purposes:

1. To lose no opportunity to spread abroad the idea that Otis Skinner is the greatest living actor.
2. To occupy parquette or box seats on one night of Mr. Skinner's annual engagement in Brooklyn.
3. To applaud long and loud the actor's every appearance on the stage.
4. To attend every supper of the Otis Skinner Club.

Well may Mr. Skinner exclaim: "Save me from my friends!"

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BOOKS REVIEWED.

"The Dramatic Works of Honoré de Balzac," translated and adapted by J. H. de Valpeyre-Vermont, have been published in two handsome volumes by Laird and Lee, Chicago. Although almost countless editions of the great French author's novels have been published in England and America, none of them has contained his plays. The present publication, therefore, is of unique interest and value.

In his introduction the translator offers an explanation for this neglect of the dramas, in the course of which he says: "For the public at large Balzac is essentially a novelist, the greatest of them all in the opinion of many literary lights, but with the limitations of the novelist; just as Shakespeare, with whom he is so frequently compared, is eminently and exclusively a playwright and a poet. This idea has been so firmly implanted in the foreign mind that it is almost with fear and trembling that we dare touch the curtain even thus lightly and entertained, and proclaim the fact that Balzac has written plays—five of them; that these plays have all been acted on prominent Parisian stages by actors of no mean reputation, and that their plots, characters and style are of the most captivating interest. . . . But two of the works contained in these volumes were positively rejected by the hypercritical public of the 'first nights,' and a sober judgment leads us to think that only one—Quinola's Resource—might be classed as an ill constructed theatrical machine. Of the four others, Mercadet is still presented frequently on the boards of that famed sanctuary of high histrionic art, the Théâtre Français, and The Step-Mother has often been mentioned as a pure custom if revived by a first-class company."

The insight into character, the knowledge of human motives, the power of expression and the admirable literary style of Balzac are displayed in his dramas quite as forcibly as in his novels. There is at times, it is true, a lack of action which betrays the hand of the habitual writer of books, but this lack, which seems a serious fault in the present day, was by no means unusual in Balzac's generation. Indeed, considering the long training of the author as a novelist, it is remarkable that his stage craftsmanship should be so skilful. The plays contained in the volumes are Vautrin, Quinola's Resource, Pamela Giraud, The Step-Mother, and Mercadet. The volumes are illustrated with drawings made for the first illustrated edition, published in Paris in 1853.

"Bits of Broken China," a collection of short stories of Chinatown, by William H. H. Foles, has recently come from the press of Street and Smith, New York. The little tales, seven in number, present interesting pictures of characters and scenes that, because of the vogue of "slumming parties," are more or less familiar to many New Yorkers. But Mr. Foles, knowing his field intimately, brings to light a side of life in Chinatown that may never be seen by the casual visitor. He writes rather from the standpoint of the Oriental than from that of the Occidental sightseer. While the stories are not marked by particular literary grace, they are graphic, concise and well balanced, and the plot of each is quite strong enough to be well worth setting forth.

Hagar and Ishmael, a Biblical drama by the well-known actor, C. P. Flockton, has been published in attractive pamphlet form by Brentano, New York. Mr. Flockton has for many years been at work upon a series of dramas founded upon the stories of the Bible. Hagar and Ishmael is the first to be printed. Others now in preparation are Joseph; or, The Coat of Many Colors; Esther, David, Ruth, and Jephthah's Daughter. The author has approached his work in the most conscientious spirit. Every speech in Hagar and Ishmael evidences the mind of a scholar and a devout believer. The story is set forth dramatically, yet without theatric tendency. The book contains full stage directions, and is illustrated by a number of sketches by prominent illustrators, which suggest costuming and scenery. Mr. Flockton has dedicated the play to Mrs. Leslie Carter.

The libretti of W. S. Gilbert are to be published in book form by Doubleday, Page and Company. Mr. Gilbert will write an introduction to each libretto, telling how he originated it.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the achievements of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR *will be forwarded if possible.]*

R. M., New Orleans: Letta Linthicum is at present leading woman of Proctor's Montreal Stock company.

S. L. P., New York: Florodora does not hold the record for the longest New York run. There have been a large number of offerings that have run for a longer consecutive period at one playhouse.

P. O. L., Bridgeport, Conn.: 1. Madame Modjeska first appeared in England during the year 1880 under the management of Wilson Barrett. 2. Joseph K. Emmet was born in St. Louis March 11, 1841. Although he is principally remembered as a German dialect actor, he was of Irish descent.

M. L. B., Brooklyn, N. Y.: 1. Henry Ward Beecher in his early career opposed the stage, but he outlived his prejudice and later became a playgoer himself. 2. Robert Ingersoll never wrote a play, but he once contemplated supplying the dialogue for one, the leading character to be an agnostic. Something occurred, however, to change this plan and the play was never written.

W. H. O., Chicago, Ill.: Rip Van Winkle was first produced about 1828. Joseph Jefferson first appeared in a version of the Washington Irving story by Charles Burke at the Walnut Street Theatre, Philadelphia, in 1849. Mr. Burke played Rip and Mr. Jefferson Seth. The play of Rip Van Winkle now acted by Mr. Jefferson was written by Dion Boucicault, and was produced at the London Adelphi Sept. 4, 1865.

G. H., Boston, Mass.: Alexander Herrmann was not American born. He was of German parentage, but Paris was his birthplace. He made his professional debut as a magician at the age of eight years in St. Petersburg, Russia. His education was not neglected, however, two tutors accompanying him on his early tours. He finished his studies at a university in Vienna when sixteen years old. His real career as a prestidigitateur dates from this time. Mr. Herrmann appeared in nearly every city of importance in the civilized world. He became an American citizen in 1878. His death was very sudden. It occurred while traveling in his special car near Great Valley, N. Y., on Dec. 17, 1896, from heart failure.

G. A. L., Kansas City, Mo.: 1. The cast of The Wedding Day, as produced at the New York Casino April 8, 1897, was as follows: Duc De Beaulieu, William Pruette; Raoul Vicomte de Bragelonne, Tom Greene; Sergeant Sabre, Winfield Blake; Corporal Scribe, Leonard Revoy; Laubert, Eugene Desmond; Polycon, Jefferson De Angelis; Planchette, Alf C. Wheelan; Pomade, Albert McGocklin; Madame Montbazon, Lucille Saunders; Lucille D'Herbley, Lillian Russell; Aunt Hortense, Louise Rial; Rose-Marie, Dulia Fox; Mlle. Rose, Sally Randall; Mlle. C. Urcy, May Cuthbert; Mlle. Villiers, Grace Freeman; Mlle. Varney, Marguerite Leon. 2. The Charlatan was produced at the Knickerbocker Theatre, New York, Sept. 5, 1898. The cast: Dumont, Du Wolf Hopper; Prince Boris, Edmund Stanley; Count Mark Prio; Julius, Alfred Klein; Captain Penfield, George W. Barnum; Grand Duke, Arthur Cunningham; Knoll, Harry P. Stone; Showman, Charles Arthur; Anna, Nella Bergen; Katrinka, Alice Judson; Sophie, Katherine Carlisle; Grand Duchess, Adine Bouvier. 3. Stuart Robson and William H. Crane have appeared jointly in The Stage to Conquer on the road, but not in this city. Mr. Robson meeting Tony Lumkin and Mr. Crane, Marlowe.

THE USHER.

Lord Lytton did not take the new woman into consideration when he wrote The Lady of Lyons, otherwise the curious demonstration by angry women that is reported to have occurred at a matinee of the play at Powers' Theatre, in Chicago, last Saturday would not have taken place.

When Damas began to deliver the speech, "A miracle, in other words, a constant woman," the galleries began to hiss, and as he proceeded with the lines describing the frailties of woman, the hissing increased in volume until the actor's voice was drowned completely. The demonstration continued for five minutes.

This incident may be taken as a warning to dramatists, who should realise that there are certain subjects that must be handled with gloves so long as matinees remain a fixture.

William Busch writes from St. Louis: "In your last week's issue I notice that Grace Livingston Furniss lays claim to the title of Gretna Green. Allow me to say that on March 8, 1900, I copyrighted that title, and within eight days thereafter filed with the Librarian of Congress two copies of the dramatic composition bearing it. This fact was announced in THE MIRROR at the time. I presume that I am the only person entitled to the title of Gretna Green during the life of the copyright." Proprietary rights in titles appear to be more or less uncertain, and there are, I believe, conflicting decisions on record in the Federal Courts with respect to the question. In the interest of dramatists generally, it would be a good thing if a final adjudication and definition of rights in titles of dramatic composition could be had from the United States Supreme Court.

The revival of Still Waters Run Deep by Wyndham, in London, has served chiefly to emphasize the fact that it was written nearly fifty years ago. In this country Tom Taylor's once popular play has been obsolete for a long time, except as an occasional medium for the efforts of amateurs.

In the revival at Wyndham's Theatre an attempt has been made in spots to bring the old play up to date, but the results are unsatisfactory, the effect resembling a new patch on an old garment.

John T. Green writes that what is retained of interest and charm is due to the acting of Wyndham and Mrs. Bernard-Beere. "There is race in such acting," he says; "there is the grand style which is gradually disappearing in a generation of actors which has tea instead of blood in its veins."

The low ebb of things dramatic in London is disclosed, by the way, in the bills arranged by the managers for the coronation season. About the only plays of interest are revivals; triteness divides the field with triviality. The barrenness of the foreign stage is a menace to the theatrical speculators here, who depend chiefly upon the imported success; but it ought to be a good thing for American dramatists.

The Detroit Tribune remarks pertinently: "The claim of the theatrical syndicate that Americans have paid $20,000,000 for their pleasures this season leads one to ask what was given them in return."

Sarah Bernhardt, the apostle of effective artificiality, is casting her eyes toward naturalism in the Autumn of her brilliant career. She is to visit Norway in October, where she will include a new play by Björnson in her repertoire. Whether this is contemplated merely as a tribute to the Christianians or whether Madame Bernhardt envies the laurels of the noted interpreters of the new school, time will reveal.

At a recent dinner of the American Dramatists' Club, Dan Hart, the author of The Parish Priest, told the following story:

"You know I am a hayseed, and live with my father, an Irishman seventy years of age, on a farm on the outskirts of Wilkes-Barre. One day not long ago the old man said to me:

"'Dan, me bye, you're doin' nuthin', suppose ye come out an' give me a hand puttin' up that fence.'

"'Father,' said I, 'I don't know anything about building fences.'

"'Well, I guess you can't spoil it much, so come along.'

"I nailed on boards indifferently well. On the hillside, just above us, was a Hungarian miner practicing with a revolver, apparently rehearsing for the next strike. Directly, a bullet came crashing through the fence, just beside me.

"'Good Lord, father, that fellow is shooting at me,' I shouted.

"'Niver moind, Dan,' said he, 'perhaps he's seen one of yer plays.'"

The Philadelphia *North American* makes some interesting remarks in reviewing the results of the past theatrical season:

"Of course, America pays well for its pleasure. Youth in peoples, as well as in individuals, manifests itself in a reckless readiness to indulge in the luxuries and let the necessities take care of themselves. But what reason the theatrical syndicate has to congratulate itself on this account—apart from a strictly business satisfaction in the fullness of box-office receipts—is not at all apparent; though it is a sign of a still living public sentiment of justice and business morality that trusts of all sorts yet pay hypocritical tribute to commercial value by pretending to believe that their monopolies are best, not only for themselves, but for the public as well.

"Philadelphia's share of that $20,000,000 is not a small one. Yet she has not a great deal to show as value received during this past nine months. For the first time in her theatrical history she saw two of her most important theatres closed during the height of the season. She got short measure, too; theatrical berry boxes being provided with false bottoms that put an untimely end to dramatic indulgence, while a late beginning cut the season down to about seven months.

"Still, we paid our portion of the millions to the Theatrical Trust, which sits back now like a tollkeeper whose road is the one way to pleasure, and boasts, as though it were a personal merit, that twenty millions of people have passed through his gate and paid his prices."

NEW STARS IN JANICE MEREDITH.

William Bonelli has secured from Frank McKee the rights to Janice Meredith, as well as the original scenery and costumes. Next season Mr. Bonelli and Rose Stahl will star jointly in the play. Al. Harris is now manager of Mr. Bonelli's attractions, that also include two companies in An American Gentleman.

PERMANENT CIRCUS OPENS.

Bayle, Stevens and Company's Permanent Circus opened at the Olympia Field, 125th Street and Lenox Avenue, last Saturday and drew a large crowd. On the programme are Robert Stickney, Jr., John Foster, Louis Ravelle, and a Kiralfy ballet.

ALICE NIELSEN SINGS FOR THE QUEEN.

While calling upon the Dowager Duchess of Manchester on June 7, Alice Nielsen unexpectedly met Queen Alexandra. In compliance with a request to sing, Miss Nielsen gave "On the Suwanee River" and "The Last Rose of Summer," which the Queen greatly enjoyed.

AMATEUR NOTES.

A comic opera, The Aeroplane, was given its first production on May 27 at the Opera House, Lexington, Ky., before a full house. The music, written by Joseph Gorton, Jr., of Gorton's Minstrels, is bright and catchy. The book is by Frank Humphreys and is quite clever, though somewhat inclined to be slangy. It has a more interesting plot than is usual with modern light operas. The opera was staged excellently by Roger Williams, and the principals and chorus were well trained by A. C. Gutnatt. The cast: Frederic, Dick Vandiveer; Pierre, R. L. Blanton; Gaspard, Buckner Allen; Alick Stuart, Walter Brenstan; Bill McAdoo, Sidney A. Hughes; General Marchland, Foster Helm; Lieutenant of Police, W. Hall Strode; Police Officer, C. R. Staples; Marguerite, Minnie Dykes; Marie, Mrs. James Russell Scott; Jack, Anna Thiel; Nannette, Sallie Appleton; Messenger, Bessie Moore. The plot is as follows: Marguerite, a Duke's daughter, under the charge of Pierre and of a flirting governess, is being wooed at a May day party outside the city of Cayenne, French Guiana, by Frederic, a poet, when the whole party is frightened by the sudden appearance of the "Aeroplane," a United States Government balloon stolen by two young American adventurers, Alick and Bill. After some parleying the adventurers get possession of Marguerite and her governess, on the pretext of taking them back to Cayenne in the air ship. Marguerite, however, suspects a plot and calls on the commandant Frederick for assistance; but Frederic is a coward. Jack comes bravely to the rescue, and though he is stabbed and overpowered he succeeds in winning the undying affection of Marguerite. The "Aeroplane" escapes with its hideagad crew, including the timid Frederic. The second act opens at the World's Fair, where Alick has opened a booth with Marguerite as the "$10,000 Beauty," Marie, the governess, as an unwilling "fat lady," and Bill as "the human orang outang." There is an attempt to rescue the party by American soldiers that fails. Alick's arrest is finally brought about by the timid Frederic, who appears in his pajamas and is taken for a ghost. The third act opens with the vagabonds, who are pardoned, and their captives in midocean aboard the *Mystic*. It is Marguerite's nineteenth birthday, and in order to secure her fortune she is obliged to be married on this day. Frederic is about to do the honors as bridegroom, when the air is again darkened by the descending airship, and Jack, who has been treacherously left behind by the party, descends and takes his place at the head of the procession, to which Marguerite blissfully assents. As it is leap year, the flirting Marie makes advances of consolation to Alick, who weds her.

Pupils of the Loyola School, of this city, presented David Garrick's Katherine and Petruchio at their commencement exercises on June 2.

The Hudson, N. Y., Players, who have won a reputation by a series of excellent performances, appeared in The Late Mr. Castello on June 2-4, for the benefit of the local chapter of the Daughters of the American Revolution. The performance was a complete artistic success, the work of all the players meriting high praise. The cast included Sarah Guernsey Bradley, Jessie Hoysradt, Elizabeth B. Cady, Mathilde Cadby, A. W. La Rose, Julian Van Dunsen, and Richard A. M. Dooley. Mr. Dooley staged the play and his efforts were largely responsible for its success.

The Catholic Philopatrian Literary Institute, of Philadelphia, will present Ambition at the Broad Street Theatre, June 12, 13.

The School of Acting of the Chicago Auditorium Conservatory, under the direction of Mr. and Mrs. Henry Dickson, will present Sheridan's comedy-drama, The Daughter of the Regiment, at the Conservatory Recital Hall, June 10. Grace Kenilcott, a niece of Katie Putnam, will appear in the title-role.

The High School at Galesburg, Ill., will produce Alabama at the commencement exercises on June 19.

ANNUAL MEETING OF THE ACTORS' SOCIETY.

The regular annual meeting of the Actors' Society of America was held at Berkeley Lyceum on last Thursday morning, June 5. President F. F. Mackay occupied the chair. The attendance was the largest in the history of the society. Great interest in the proceedings was manifested by the members present, and they had, apparently, a better knowledge of the workings of the organization than ever before.

During the previous day (Wednesday) the election of officers for the coming year had been held in the rooms of the society in Fortieth Street. The results, announced at the meeting, were as follows: President, F. F. Mackay; Vice-President, Bessie Taylor; Secretary, George F. Macintyre; Treasurer, Mrs. Robert B. Mantell; Directors (for term of three years): Theodore Roberts, George Barr, George C. Staley, Ernest Lamson, F. F. Mackay, I. A. Washburne, and Malda Craigen; Directors (for term of two years): Erroll Dunbar, Howell Hansel, and Edwin Arden; Directors (for term of one year): Marie Doran and W. F. Owen.

The annual report of Israel A. Washburne, chairman of the Board of Directors, was then read. It contained a complete account of the work of the society during the past year, and the reading was followed by applause and cheers. The report was as follows:

Ladies and Gentlemen: Your Board of Directors begs to report for the Society another year of steadily increasing prosperity and usefulness. The Society's affairs have been continued in the same manner as formerly, but upon a somewhat larger scale.

The only material change during the year has been the discontinuance of the Play Bureau. This department had been carried on for some time at a considerable expense, in the hope that it would ultimately result in a sufficient advantage to the Society; but after long trial and careful consideration the Board determined that there was no adequate promise of benefit, and so abolished it.

There have been twenty-six meetings of the Board of Directors, besides a large number of committee meetings. The average attendance at the Board meetings has been six Directors. At the first meeting the resignation of Mr. Joseph Humphreys as Director was received and accepted, Mr. Humphreys stating that it would be impossible for him to give sufficient time to the office. Malda Craigen was appointed to fill the vacancy.

Monthly reports have been received from the Secretary and the Treasurer, and the Board has exercised a general supervision and control over the affairs of the Society. The chief burden of managing the Society's business has, of course, fallen upon the Secretary, but the Directors have been by no means idle. One of the most troublesome of their duties has been the proper disposition of complaints against managers and members, and the Board regrets that these complaints cannot always be disposed of as promptly as the parties might wish. No one, however, who is without experience can realize the amount of time and attention which some of these cases require. "The law's delays" are proverbial, and the Board is acquiring practical experience in the significance of the proverb. Thirty of these cases have been presented for adjudication. Nineteen have been passed upon and eleven are still pending. Seven managers have been placed upon the delinquent list for nonpayment of salary. Three members have been reprimanded, one suspended and one expelled.

The Engagement Department has, during the year, increased its efficiency and the amount of its business. A number of changes in this department are now being effected, which are, or will be, apparent to members visiting the rooms, and which the Board believes will prove beneficial. Among other things, it is proposed to extend and perfect our system of collecting information, so that we shall eventually have on file all useful information regarding every manager, actor and company.

Members are again reminded that any suggestions or complaints with reference to the Engagement Bureau will be gladly received by the Board or by the individual Directors. The total number of engagements during the year has been 696, 484 for members and 212 for non-members. The commissions upon these engagements amount to $8,711.25. Of this amount there has been paid $4,372.50, and there remains outstanding $1,490.62; $1,128.63 of these commissions has been applied as initiation fees, under the system, which is still continued, of taking initiation fees out of the commissions of non-members.

There have been admitted to membership 208 new members and eight associate applicants, and a large number of former members have been reinstated. Seven members have been removed by death. The total number of members in good standing is 1,540, which is the largest number in the history of the Society.

Our library has been continued as before, being maintained for the most part by voluntary donations of books and voluntary services on the part of the members of the Society. The Board has assigned to it larger quarters, but is of opinion that we cannot afford any greater expense in this direction. A report of the Library Committee is submitted with this report.

Twelve applications for railroad fares have been received from members during the year; six of these were manifestly not in accordance with the by-laws. In the other six instances, where the applications apparently were well founded, the fares were promptly forwarded by the Secretary. In three of these cases the money was not used, the members having meanwhile patched up their difficulties with their managers; and in one case the money was repaid by the member upon ascertaining that he was not legally entitled to it, so that altogether only two fares have been paid by the Secretary. The by-law on this subject has recently been reworded, and your Directors hope that its purport will now be more readily understood.

A most encouraging feature of the Society is the fact that managers are referring matters in dispute between themselves and their actors to the Society for arbitration. Four such cases have been adjudged, and in each case both manager and actor have gracefully carried out the decision of the Board.

During the year courtesies have been exchanged between this Society and the Actors' Association of England, each organization extending the privileges of honorary membership to the visiting members of the other.

A plan has just been adopted by the Board for the reorganization of the business staff of the Society. This necessitates the termination at this time of the employment of Mr. Barr, and the Board desires to express its regrets and also its appreciation for the faithful services he has rendered to the Society.

Miss Wilson is to be taken from the Secretary's office. She is to superintend all of the minor employes of the Society, who also are to be located there, so far as they can be spared from other portions of the building. The apartments on the ground floor are being modified to comport with the arrangement. It is intended that the business of the Society shall be carried on in full view and with the least possible secrecy. In accordance with this idea a rule has been adopted that all interviews between the dramatic agents of the Society and actors shall take place in the main hall, and a small apartment back of the glass partition will be especially appropriated for this purpose. It shall also be the duty of Miss Wilson, besides supervising the minor employes, to receive in the first instance all persons visiting the Society on business of the Engagement Bureau.

Mr. Gregory will continue to be the dramatic agent, assisted by Miss Wilson and Mr. Jay, who has recently been engaged, and also by the Secretary, who will superintend this as well as the other departments of the Society.

The Secretary's office will be on the second floor, and he has been authorized to procure the assistance of a man who is skilled in accounts and experienced in business methods. It is proposed that this person shall have charge of the books of the Society, and so relieve the Secretary that the latter may devote more attention to general management and particularly to the Engagement Department.

In addition to the employes already named the Society now has under engagement four typewriters, two office boys, a janitor and other office assistants, making in all twelve employes.

One hundred and nineteen complaints have been received in regard to the unsanitary condition of dressing-rooms. In each case the Board of Health has been promptly applied to, and although the results have not always been satisfactory, still considerable improvement has been effected, warranting a more vigorous campaign in this direction.

In conclusion, your Board of Directors desires to congratulate the members upon the steady and increasing progress that has been made, and to express its firm belief that the condition of the Society was never more encouraging than at present.

ENGAGEMENTS.

Cuba Nihlo, Esther Evans, Antoinette Amory, Florence Willett, Phil Maher, Elmer Buffham, Virgo Baldwin, George Fletcher, John Hancock, Jr., Harry Banks, and the Ping Fong Quartette, by Gaskell and McGrafft for the Gaskell Stock company, opening early in August.

William T. Chatterton, for The Little Outcast. Ed H. Barnstead, Jr., as advance agent for this company.

A. Tozen Worm, as general representative for P. J. Kennedy's attractions.

Josephine Florence Shepherd, with S. Miller Kent, for The Cowboy and the Lady.

By Gus Hill, for Alphonse and Gaston: Bedini and Arthur, Bennett Bandt, John Price, Julia Bennett, Lillian Rochish, George Beatty, Frank P. Rogers, Abbey Marcus, Mabel Gordon, Dora Lyons, and Ruth Turner.

PERSONAL.

CREIGHTON.—Bertha Creighton, who will star next season in A Colonial Girl, will open her tour in Philadelphia Sept. 1. P. S. Mattox is Miss Creighton's manager.

BATES.—Blanche Bates has leased a cottage at Mamaroneck, N. Y., for the Summer.

GREY-ARDEN.—Catherine Grey and Edwin Arden will have the leading roles in The Ninety and Nine, to be produced at the Academy of Music Oct. 6.

CORTELYOU.—Alida Cortelyou, who was seen here in The Sign of the Cross several years ago, will return to this country next season as a member of William Gillette's company. Miss Cortelyou, though an American, has acted principally in England, where she has been with Wilson Barrett's and other prominent companies.

DE TREVILLE.—Yvonne de Treville, who has been studying in Paris for two years, made her debut at the Opéra Comique, in that city, June 4, achieving a pronounced success as Lakmé. Recently Miss de Treville has been touring Spain with an opera company.

MAY.—According to an announcement made last week, Edna May will be seen on Broadway early next season in a new musical comedy. A while ago it was said that Miss May was going to visit Australia before she returned to New York.

DE LUSSAN.—Zelie de Lussan has been engaged by Loundon Charlton for a concert tour of this country next season.

FOY.—Eddie Foy will have a prominent role in next season's production of Bluebeard.

SMITH.—Mrs. Sol. Smith has been engaged by W. G. Smyth to support Minnie Dupree in A Rose of Plymouth Town.

MILLWARD.—Jessie Millward will return to this country next season to play the leading part in the comedy by Captain Marshall that will open the Garrick Theatre.

MITCHELL.—Mason Mitchell has been appointed United States Consul at Zanzibar, Africa.

DROUET.—Robert Drouet has written a play entitled The Captain's Interference.

ARDECK.—Agnes Ardeck, after a ten weeks' stay abroad, during which she visited Paris, Versailles, and London, returned last week, arriving on the *Minnehaha*.

CRANE.—William H. Crane, in David Harum, will open the Criterion Theatre next season.

ALTER.—Lottie Alter will sail on the *Marion* on June 25, to spend the Summer in Europe.

BROADHURST.—George H. Broadhurst, who went to San Francisco several weeks ago to witness the rehearsals and production of his new romantic comedy, The Red Knight, by the Neill company, at the California Theatre, is now on his way East, and will reach New York this week.

MARSHALL.—Mr. and Mrs. John R. Marshall, who many years ago were prominent in the amusement world, were admitted yesterday to the Actors' Fund Home, on Staten Island.

BRUNE-MUNRO.—An agreement was signed on Saturday by the terms of which Wallace Munro, the manager, will direct the starring tours, in the future, of Mrs. Brune. Next season Mrs. Brune will be seen in a new play by F. Marion Crawford and Eapy Williams, entitled Unorna. The scenes are laid in India. Mr. Munro expects to present the play at a Broadway theatre early in March.

HAINES.—Robert T. Haines sailed for Europe on June 6.

ANOTHER BLOW TO SPECULATORS.

By a decision of the Appellate Division of the Supreme Court, handed down June 6, the ticket speculators received another severe blow. The case was that of William H. Collister, a speculator, against Al. Hayman, and was decided for the defendant by the General Term. Collister sought to enjoin Hayman from interfering with his business. When his application was denied his counsel asked for an appeal on certain points of law. The Appellate Division ruled that these points were not tenable and consequently the case could not be taken to the Court of Appeals. The case was a test one involving the rights of speculators, and the ruling of the Appellate Division is final.

When the Casino reopened last week the speculators, driven from every other theatre in town, lined the sidewalk, offering seats for A Chinese Honeymoon. Their stay was short-lived, for Shubert Brothers, the managers, posted warnings against them and refused to accept tickets bought on the sidewalk. One citizen who was turned down at the door demanded his money back and got it after threatening the speculator with arrest.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending June 14.

METROPOLIS (Third Ave. and 142d St.). Closed Sat. Eve., June 7.

OLYMPIC (Third Ave. and 150th St.). Closed Sat. Eve., May 24.

HARLEM OPERA HOUSE (209-211 West 125th St.). Closed Sat. Eve., May 24.

HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.

WEST END (St. Nicholas Ave. and 125th St.). New building.

PROCTOR'S (125th St., nr. Lexington Ave.). Vaudeville—Every afternoon and evening.

KEOGH'S STAR (107th St. and Lexington Ave.). "Mon., June 2—Robinson-Temple Opera Season—1st Week—Boccaccio.

ST. NICHOLAS GARDEN (Columbus Ave. and 66th St.). Dress and Band in nightly concerts—"Mon., May 26—24 Week—14 to 20 times.

CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.

TERRACE GARDEN (59th and 60th Sts., nr. Lexington Ave.). "Sat. Eve., May 31—Summer Opera Season—2d Week—11 Tyrolean.

MAJESTIC (Eighth Ave. and 59th St.). New building.

PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Vaudeville—Every afternoon and evening.

CARNEGIE HALL (Seventh Ave. and 57th St.).

COLONIAL (1884 Broadway and 104-110 West 47th St.). New building.

LONG ACRE SQUARE (Broadway and 48th St.). New building.

NEW LYCEUM (152 West 46th St., and 149-157 West 45th St.). New building.

HUDSON (139-143 West 44th St. and 139 West 44th St.). New building.

WINTER GARDEN (Broadway, 45th and 46th Sts.). Closed Sat. Eve., April 12.

NEW YORK (Broadway and 42d St.). "Thur., June 5—The Cingalese—24 Week—9 to 12 times.

CRITERION (Broadway and 44th St.). Closed Sat. Eve., May 31.

PARADISE GARDENS (Seventh Ave. and 42d St.). "Mon., May 26—Nightly vaudeville concerts—2d Week—14 to 20 times.

VICTORIA (Seventh Ave. and 42d St.). Closed Sat. Eve., May 24.

REPUBLIC (207-211 West 42d St.). Closed Sat. Eve., March 29.

AMERICAN (Eighth Ave., 42d to 41st Sts.). 24 Season of Henry Greenwall Stock—Rip Van Winkle.

NEW AMSTERDAM (214 West 42d St. and 207-209 West 41st St.). New building.

MURRAY HILL (Lexington Ave. and 41st St.). 4th Season of Henry V. Donnelly Stock—Why Smith Left Home.

BROADWAY (Broadway and 41st St.). Closed Sun. Eve., June 1.

MENDELSSOHN HALL (113 West 40th St.).

BIJOU (Broadway and 30th St.). Closed Sat. Eve., May 31.

METROPOLITAN OPERA HOUSE (Broadway, 42d and 39th Sts.). Closed Sun. Eve., May 25.

CASINO (Broadway and 39th St.). "Mon., June 2—A Chinese Honeymoon—24 Week—9 to 14 times.

KNICKERBOCKER (Broadway and 38th St.). "Mon., May 5—The Wild Rose—5th Week—27 to 42 times.

HERALD SQUARE (Broadway and 35th St.). "Mon., Jan. 27—Lew Dockstader in Daily Varies—30th Week—126 to 140 times.

GARRICK (65th St., east of Sixth Ave.). Closed Sat. Eve., June 7.

DRURY LANE (222-228 West 35th St. and 211-221 West 34th St.). New building.

SAVOY (113 West 34th St.). Closed Sat. Eve., May 31.

MANHATTAN (1328-1297 Broadway). Tues., May 6—Complimentary engagement of Mrs. Potter—5th Week—Mon., May 26—Divorcons and Little Italy—3d Week—14 to 20 times.

THIRD AVENUE (Third Ave. and 31st St.). Closed Sat. Eve., June 7.

BIJOU (1265 Broadway). Closed Sat. Eve., May 31.

WALLACK'S (Broadway and 30th St.). "Mon., May 5—The Silver Slipper—5th Week—41 to 46 times.

DALY'S (Broadway and 30th St.). "Mon., May 19—Miss Dolly Dollars—4th Week—24 to 31 times.

WEBER AND FIELDS' (Broadway and 29th St.). Closed Sat. Eve., April 19.

COSMOPOLITAN (Broadway and 29th St.). Closed Sat. Eve., Dec. 28, 1901.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville.

GARRICK (Madison Ave. and 27th St.). Closed Sat. Eve., April 5.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.).

MADISON SQUARE (26th St., nr. Broadway). Closed Sat. Eve., May 24.

LYCEUM (Fourth Ave., bet. 24th and 25th Sts.). Permanently closed Sat. Eve., March 22.

KOSTER MUSEUM (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Vaudeville every afternoon and evening.

GRAND OPERA HOUSE (Seventh Ave. and 23d St.). Closed Sat. Eve., May 31.

IRVING PLACE (Irving Place and 15th St.). Closed Sat. Eve., May 31.

FOURTEENTH STREET (14th St., nr. Sixth Ave.). Closed Sat. Eve., May 31.

KEITH'S (East 14th St., nr. Broadway). 42d to 46th Performances Vaudeville—12.30 to 11.00 p.m.

AGARMENT (Irving Place and 14th St.). Closed Sat. Eve., May 31.

TONY PASTOR'S (129-127 East 14th St.). Continuous Vaudeville—12.30 to 11.00 p.m.

DEWEY (125-123 East 14th St.). Closed Sun. Eve., June 1.

NEW GERMANIA (209-208 East 14th St. and 221-227 East 15th St.). New building.

GERMANIA (167 East 9th St.). Closed Sat. Eve., April 12.

LONDON (203-207 Bowery). Closed June 7.

PEOPLE'S (203-205 Bowery). The Hebrew Drama.

MINER'S (201-207 Bowery). Closed June 7.

GRAND (Closed and Citywide Sts.). New building.

THALIA (45-47 Bowery). The Hebrew Drama.

WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St.). Closed Sat. Eve., May 4.

PARK (502 Fulton St.). Closed Sat. Eve., May 3.

HYDE AND BEHMAN'S (240-247 Adams St.). Closed Sat. Eve., May 24.

BLAKEY'S (Lafayette Ave. and South 4th St.). Closed Mon. Eve., May 19.

GRAND OPERA HOUSE (325 Fl., nr. Fulton St.). Closed Sat. Eve., May 10.

PATTON (Lee Ave., opposite Taylor St.). Closed Sat. Eve., June 7.

LYCEUM (Montague Ave. and Leonard St.). Closed Sat. Eve., May 31.

PATTON'S FULTON (Fulton St., nr. Grand Ave.). New building, opening.

UNIQUE (235-237 Grand St.). Closed Sat. Eve., May 31.

AMPHION (247-251 Bedford Ave.). Closed Sat. Eve., May 10.

STAR (251-257 Jay St., nr. Fulton St.).

COLUMBIA (Washington, Tillary and Adams Sts.). Closed Sat. Eve., May 24.

GAIETY (Broadway and Middleton St.). Closed Sat. Eve., May 31.

BIJOU (Smith and Livingston Sts.). "Mon. Aft., May 5—30 plus 25 plus 6th Week of Sunday Shortcake.

MONTAUK (255-257 Fulton St.). Closed Sat. Eve., May 17.

GOTHAM (Fulton St. and Alabama Ave.). Closed Mon. Eve., May 19.

ORPHEUM (Fulton St., Rockwell Pl., Elmhurst Ave.). "Mon., May 26—Summer Opera Season—24 Week—The Idol's Eye.

FOLLY (Graham Ave. and Debevoise St.). Closed Sat. Eve., May 24.

GREENPOINT (Manhattan Ave. and Calyer St.). New building.

* Indicates Date of Its Commencement.

AT THE THEATRES.

Garrick—The Hunchback.

The special-Spring-touring stars are making the Garrick Theatre their Mecca. Hardly had Mary Mannering and Kyrle Bellew gone their way with The Lady of Lyons when Viola Allen appeared with The Hunchback. Miss Allen's engagement was for four performances and it drew large audiences in spite of the heat. The personal popularity of the star may be held accountable for this attendance, since the play has not been acted here for a decade, and the average theatregoer, thinking only of to-day, wots little of it. Yet the revival was a happy one. To lovers of what is good in the drama it was a treat to see James Sheridan Knowles' delightful comedy. Simple, but engrossing in story; admirable in character drawing and graceful in verse, The Hunchback is a gem of playwriting, well worthy of its place as a classic. Its truth to human nature is remarkable, and there is no more faithful picture of capricious womanhood than Julia, so susceptible to her environment, yet rising superior to it in the end. Though Julia is the dominant figure, most of the other roles are so clearly sketched and stand in such high relief, that they have hardly less value. The courtly, self-effacing Master Walter; the sophisticated Helen; the bashful Modus; the gallant Clifford, and the exquisite Tinsel, are rich in individuality and distinction. Few plays give such opportunities to the character actor.

In Miss Allen's presentation these opportunities are not neglected. The play has been carefully cast, and an assemblage of skilled and finished players gave an interpretation with which few faults were to be found. Of the star's suitability for her famous role there is indeed question. Miss Allen, to put it truly, has not the variety or the lightness of touch needed for the denotement of Julia's many moods. Accomplished actress though she is, her scope is not broad enough for the successful simulation of such a wide range of emotions. In the first act the bouyancy and spirits of the country-bred girl were studied rather than spontaneous. In the two acts that followed the haughtiness, affectation and frivolity that town life had caused were not painted in strong enough contract. It was in the last act, where Julia's love for Clifford conquers her pique and where Master Walter reveals himself as her father, that Miss Allen did her best work. Here she showed the sincerity, emotional power and naturalness that one wished she had evidenced in the earlier scenes. But a still more noticeable fault in Miss Allen's work was the way she marred her elocution with an inward gurgle and gasp of the sort that Ada Rehan made famous. This was a sad hindrance to a proper reading of the lines. If we mistake not, it is a habit that Miss Allen has recently acquired.

Far better elocution marked Eben Plympton's Master Walter. Mr. Plympton read his lines with the utmost care as to expression and emphasis—an over-care, one may say, that imparted, though in a less degree, the staginess often noticed in this actor's performances. Mr. Plympton's conception of the role was excellent. The courtly gentleness and sentiment were well denoted. There was a pleasant surprise in the Helen of Adelaide Prince, who, after several years' absence from Broadway, returned to win an emphatic hit by a performance that was charming in its comedy. Miss Prince had much archness, humor and personal attractiveness and she brought Helen into unusual conspicuousness. She made an admirable foil to Jameson Lee Finney, whose Cousin Modus was really the most artistic of the cast. Mr. Finney gave as fine an exhibition of quiet, effective comedy work as the writer has seen. Aubrey Boucicault was easy, handsome and technically praiseworthy as Clifford. J. H. Benrimo made much of the dandified Lord Tinsel, and the Fathom of C. Leslie Allen was a quaint character bit. Walter Hitchcock, Harry Hanlon, and Maude Warrilow filled other roles creditably.

FROU-FROU.

Drama in five acts, adapted by Augustin Daly From the French of Meilhac and Halévy. Revived June 5.

Henri Sartorys	Wilton Lackaye
Brigard	Henry Bergman
Comte De Valreas	Donald MacLaren
Baron De Cambin	Herbert Carr
Pitou	Charles K. French
Vincent	Arthur Ribelin
Bazille	Charles Warren
Gilberte (Frou-Frou)	Grace George
Louise	Grace Henderson
Baronne De Cambin	Edna Johnson
Pauline	Laura Lamonte
The Governess	Justine Cutting
Angelique	Mrs. Gomez
Georgie	Baby Barnes

The desire conceived by Grace George, some time ago, to join the ranks of those stars to appear in special Spring productions of plays that, either on account of their age or the fact that famous actors of the past and present have been associated with them, are deemed notable, was accomplished at the Garrick Theatre last Thursday evening. Miss George was then seen for the first time here as Gilberte in Augustin Daly's adaptation of Meilhac and Halévy's well known drama Frou-Frou. Prior to her appearance on Thursday evening, Miss George had made a short tour in the play, so that she had become thoroughly familiar with its demands. This was fortunate, inasmuch as the role of Gilberte is by far the most difficult she has yet attempted, and, in doing so, she subjected herself to direct comparison with many of the foremost actresses of the period as well as with other older ones. That the importance of these facts was realized by both the public and the star's friends was shown by the size and character of the audience that assembled to pass judgment upon the performance. During the evening it frequently became enthusiastic.

The absolute essentials of a truthful impersonation of Gilberte are so many and varied that it is indeed a courageous person who will risk the greater chances of failure in the role for the lesser chances of success. Miss George possesses first of all a physical suitability to the character of the capricious, flirtatious, heedless, and impulsive Gilberte, who, although she commits a great wrong, at the time firmly believes that she has been outraged by an intimacy between her husband, Sartorys, and her sister, Louise. Miss George is young, comely, and vivacious. These things were all in her favor, and in conjunction with a very evident sincerity of purpose enabled her in the earlier acts to be worthy of commendation. Added to the foregoing qualities, Miss George's acting has a sympathetic note that when brought into play is always appealing. It was the last three acts that Gilberte proved too mighty a task for the actress to cope with at present in a way to win a more than ordinary measure of success. The burst of fury to which Gilberte gives way at the end of the third act and which is responsible for her action in leaving her husband and eloping with De Valreas was acted with much earnestness, but the dramatic force of Gilberte's passion that has enabled other players to make the scene very impressive was lacking. This was also true in the subsequent acts; Miss George was pathetic and appealing, but not powerful.

Wilton Lackaye, as Sartorys, showed that he had studied the part in haste and rehearsed it insufficiently. However, as usual, he gave in the main an intelligent and effective characterization. He was particularly good in the scene where he visits the runaway Gilberte in Venice. This was to have been expected, as the melodramatic and intense nature of the situation is peculiarly adapted to his talents.

Henry Bergman offered a good portrayal of Brigard, and Grace Henderson, as Louise, more notably in the heavier portions of the play, was excellent. Herbert Carr was totally unsuited to the role of Baron De Cambin, and Donald MacLaren, as De Valreas, was hardly a less fortunate selection. The others in the cast were acceptable and the staging adequate, although the atmosphere did not savor much of either Paris or Venice.

Casino—A Chinese Honeymoon.

Vaudeville and darkness are gone and music and gayety reign again at the Casino. With the new era that began on June 2, this theatre is likely to gain a new prestige. Instead of the Tenderloin element that was prone to attend the Casino, A Chinese Honeymoon, the first offering of the new managers, Sam S. and Lee Shubert, should draw audiences of a better class. They will be repaid for the going, as A Chinese Honeymoon contains nothing to offend and is an entertainment pleasing to both ear and eye. When its good and bad points are weighed, this latest English musical importation is found to have a heavy balance in its favor. Moreover, the features of least worth are some interpolations of native musical numbers, that in words and score are mediocre.

In his libretto George Dance has supplied a plentitude of plot. An excess of plot, perhaps, for at times its ramifications become a bit confusing. Nevertheless, it gives ample excuse for what happens, and is susceptible of humorous development that has not been neglected. Mr. Dance found his inspiration in the French Fleur de Thé, whence The Pearl of Pekin also came. He has departed enough from that work to give his own efforts the mark of originality. The lyrics are his, too, something rare in similar plays, that usually take at least half a dozen sturdy Britons to concoct them. Furthermore, they are good lyrics, and Howard Talbot has written to them a score that is always bright and tuneful, though it seems not to possess the distinction called catchiness. One never can tell about these things, though, and may be some of Mr. Talbot's airs will become as popular as "Tell Me, Pretty Maiden," for instance. "The 2 Is Girl" is a capital ditty, and so is "A Chinese Honeymoon." Better still, are two cockney songs, "I Want To Be a Loidy" and "The Twiddley Bits," to both of which Katie Barry did full justice.

This same Katie Barry won the hit of the evening by her deliciously droll portrayal of Fi Fi, a lovelorn English slavey, condemned by circumstances to a residence in China. She is a mite of a thing, is Miss Barry; about four feet high and two pounds lighter than a straw hat. But she has a sense of the comic big enough for one twice her size. And with it is a sense of the pathetic; a large stock of energy and much ability as an eccentric comedienne. Her quaint cockneyisms were hugely hilarious, and her songs won repeated encores. It is hard to see where Louie Pressar, who originated the role in London, could have been much better.

Next to Miss Barry's the biggest success was that of Amiel (once Amy) Angeles, who, in an interpolated manner, offered sundry well-known actresses. These imitations were done so cleverly that Miss Angeles received deafening applause. In the vaudeville theatres Miss Angeles has been imitating for some time, but she was a discovery to Broadway and was promptly installed as a favorite.

Success also fell to Thomas Q. Seabrooke, who made much lively fun in the leading comedy role; to Adele Ritchie, who was a charming Mrs. Pineapple; to the versatile Edwin Stevens, who was a mirthfully sinister Emperor; to Van Rensselaer Wheeler, as an easy and natural young Englishman; to Mrs. Annie Yeamans as a strong minded housekeeper; to Amelia Stone, a frequently kissed Princess, and to William Pruette, a burly Admiral. Miss Stone, Mr. Wheeler, and Mr. Pruette took the singing honors, which sooth to say were not many. William Burress, in a comparatively minor part, attracted notice by his grotesque make-up and facial expression.

There was a very large chorus, not long on good looks, but costumed most tastefully. Indeed, in point of dressing, A Chinese Honeymoon has not been excelled. All the costumes are rich and beautiful, and have been selected with a keen eye to color effect. The scenery is pretty, too, and Gerald Coventry, the stage-manager, deserves lots of credit. Altogether, A Chinese Honeymoon is worth seeing, and, in spite of competition, it should have a long run.

The opening performance was over about 11.30. For fifteen minutes thereafter ushers passed flowers over the footlights until the principals were knee deep in bouquets. Not even at a Weber and Fields' first-night has there been a greater floral display. Mr. Shubert made a speech, and everybody seemed to be having a good time.

New York—The Chaperons.

Musical comedy in two acts, book by Frederic Ranken, music by Isidore Witmark. Produced June 9.

Adam Hogg	Harry Conor
Augustus	George K. Henery
Algernon O'Shaunessy	Walter Jones
Signor Ricardo Bambini	Joseph C. Miron
Scantlad	Edd Redway
Tom Schuyler	Albert Farrington
Pierre	R. G. Barlow
Paul	R. H. Randall
Philip	John Webly
Jacques	T. H. Burton
Francois	Carl Hartwig
Armantha Dedhouvart	Trixie Friganza
Fiorella	Eva Tanguay
Violet Sadlar	Nellie Follis
Hortense	May Boley
Jacquelin	Lou Middleton
Serpolette	Katherin Coll
Antoinette	Ethel Clifton
Jeanette	Loulie Ryan
Genevieve	Maude Wyckoff
Mignonette	Lillian Carnegie
Clarette	Grace Cornish
Madelein	Emily Fulton
Yvette	Hattie Forsythe
Charlotte	Belle Harris
Edward	Gerald Coventry
Jack	Marcus Rosenbaum
Pimenette	Miss Stebbins
Carmelita	Sophie Williams
Susanna	Nina Gillet
Jacquinot	Geraldine Cooke
Faschon	Stella Baird
Mimi	Little De Vere
Mignon	Emma King
Pauline	Anna Bell Cooke
Maria	Ruby Fulton
Valerie	Isabell Franklin
Annette	Sallie Fisher
Fifi	Margaret Strother
Toto	Florence Strother
Claire	Marie Strother

The big New York Theatre was crowded last Thursday evening, when occurred the initial local appearance of Frank L. Perley's comedians in The Chaperons, a two-act musical comedy, book by Frederic Ranken, music by Isidore Witmark, which had been exploring the provinces all season. The new offering enjoyed the most cordial sort of a welcome from the populace and it should enjoy, too, a prosperous Summer engagement.

All this, moreover, in spite of the fact that no one, be he clairvoyant, astrologer, seer or prophet, might conjecture for so much as a fleeting moment what it was all about. Perhaps there really was a plot when the first production happened, but, if so, it has vanished quite by now. After thoughtful consideration, it seems equitable to hazard the guess that there must have been three or four plots at the very least and that all, somehow, are gone astray. There is a Cincinnati pork packer in Paris to investigate vice, he being the president of a society for the suppression of the same. Also he searches for a lost will. Then there is an opera house, whose company is stranded, but who believes that the will is in a music hall in Cairo, Egypt. Also appeareth a bankrupt American contractor, who, having heard that Paris is fast, yearns to study its methods of rapid transit. Likewise dawn a professional chaperon, a female detective, a bunch of art students, the hard-up opera company, et al., but what they had in common no man on earth might conjecture. However, they all bundle off to Cairo, where it appears that life is one continuous performance of song and dance. The surrogate's office may have advice as to the eventual fate of the missing will, but the audience went without this extremely desirable enlightenment.

And yet they didn't care. Merriment, melody, glitter, dash, good spirits and pretty dances pursued each other in succession so rapid that no one minded about the why or wherefore. Many of the lines were bright and the lyrics, some in Mr. Ranken's best style, were unusually diverting. Mr. Witmark's music is generally spontaneous and catchy and quite the sort for Summer time.

Harry Conor returned to the metropolis in the role of the pork-packing anti-vice crusader and won many laughs for the absurd enthusiasm that made him famous in A Trip to Chinatown. Walter Jones did work as good as any that he has shown as the contractor person, and proved conclusively that he can be hugely amusing without a tramp make-up or a protean specialty. Joseph C. Miron, of course, scored a success that was large vocally, dramatically and physically, giving a finely humorous impersonation of the luckless opera manager. Albert Farrington in the juvenile role displayed a rather light voice and much nervousness, but may overcome the latter item. George K. Henery and Edd Redway had not very much to do, but acquitted themselves most creditably.

Eva Tanguay made the individual hit of the proceedings by her amazing display of vivacity in an infectious coon song, "My Sambo," which earned so many encores that even the composer must have lost count. Miss Tanguay's idea of the female detective was not especially overwhelming, but her "Sambo" song completely captivated the house and her exploitation of unlimited "ginger" was a revelation. Trixie Friganza was more than admirable as the chaperon and lent abundant humor to a lot of clever lines. She presented, moreover, a stunning appearance in some equally stunning gowns. Nellie Follis was distinctly successful in an ingenue role, which she played with most winsome sweetness and demureness, looking mightily fetching in a plain white dress and her hair in a simple braid. There is nothing in the world more sweetly pretty than a real American girl and Miss Follis is an ideal representative of the type. May Boley, as a prima donna, Lou Middleton, as a ditto, and Mae Stebbins, in a difficult dance, were all excellent.

The large chorus was comely and tuneful, and the production had been staged with characteristic skill by George W. Lederer. The costumes were beautifully picturesque and so was the scenery by Joseph Physioc. Max Hirschfeld led the orchestra ably, but suffered it to make too much noise for a majority of the singers.

American—Jeanne Du Barri.

The stock company at the American Theatre presented on June 2, for the first time here, a five-act drama, by Lorraine Hollis, entitled Jeanne du Barri (vide the billing: "du Barry" on the programme), and there was a good sized audience, doubtless eager to acquire at popular prices a knowledge of the famous courtesan, the rehearsal of whose courtesies had cost all kinds of money to see at the Criterion.

The plays, however, were as far apart as both were from the original character. Miss Hollis' drama, admitting that it had not the glory of costume nor the splendor of scenery shown at the Criterion, was scarcely a notable dramatic achievement. It was talky, exceeding long, and confined its really theatrical moments to conventional melodramatic incidents. Cut almost in half, it might have been more acceptable, but, as it was, the patrons seemed wearied by its interminableness and were not so very sorry when La du Barri (y) eventually relented and allowed herself to be guillotined.

The players did some uncommonly good work. Jessaline Rodgers was demure and coquettish rather than courtesan-like in the title part, and this was reassuring if possibly unhistorical. Edward Mawson gave a capital impersonation of the impressionable king. Lillian Bayer was especially excellent as a particularly vindictive adventuress. Georgia Welles, as ever, was sweetly adorable as a somewhat indefinite ingenue. Julia Blanc played a baroness as she might have played La Frochard. Mortimer Snow made a passable hero, and the other parts were fairly handled.

The scenery was good and the stage management was fair, considering. A youth in the lobby offered for sale the paper-covered book alleged to tell all about La du Barry, and, in a loud voice, he referred to it as the "book of the opera!"

New Star—Boccaccio.

Comic opera in three acts by Franz Von Suppe. Revived June 9.

Boccaccio	Rosemarie Campbell
Lisaretta	Percy Wallace
Pietro	Alfred Kappeler
Lotteringhi	John Allison
Lambertuccio	Albert Maher
Scalza	J. J. Clinton
Fiametta	Louise Moore
Beatrice	Cora Dalgreen
Isabella	Susan Goodrecke
Petronella	Madame Del Puente
Checco	Charles Hillman
Prestalli	A. McCormick
Fresco	Franklin Hoch
The Unknown	John Hendricks
Le Cascio	J. L. E. Handworth
Duana Jacobiere	Dorothy Brandon
Elisa	Kitty Lawrence
Marietta	Agnes Kruse
Duana Peisi	Margie Lytton

The Robinson-Temple Opera company began a Summer season of light opera at the New Star Theatre, last evening, in Boccaccio, before a large and appreciative audience. The performance will be reviewed in THE MIRROR next week.

Murray Hill—Why Smith Left Home.

The Henry V. Donnelly Stock company closes the fourth season of its career at the Murray Hill Theatre this week with a revival of George H. Broadhurst's popular farce, Why Smith Left Home. The season has been by far the most successful in the history of the organization.

The performance last evening was quite up to the standard ordinarily maintained by Mr.

Donnelly's players, who have been seen before in the farce. Mr. Donnelly himself played the role of Lavinia Daly in his usual droll fashion. Others in the cast who won plentiful applause were William Brunswell, as John Smith; George Henry Trader, as General Billeldenx; Robert McWade, Jr., as Count von Guggenheim; Alice Johnson, as Mrs. John Smith, and Laura Hope Crews, as Julia.

The fifth regular season of the company will open at the Murray Hill on Sept. 1, with Edward Harrigan as visiting star in O'Reilly and the Four Hundred.

At Other Playhouses.

DALY'S.—King Dodo's eccentricities prove diverting to good audiences.

HERALD SQUARE.—Lulu Glaser in Dolly Varden seems to be increasing in popularity rather than diminishing.

KNICKERBOCKER.—The Wild Rose continues.

MANHATTAN.—This is the final week of Mrs. Fiske's very successful supplemental season at this house. Divorcons and Little Italy being continued.

TERRACE GARDEN.—The bill of the Summer Opera company this week is Boccaccio. Among the principals are Clara Lavine, Harry Luckstone, Walter Wheatley, Belle Thorne, and Edith Sinclair. Il Trovatore was rendered in concert form by Signor Bogetto and other members of the company on Sunday evening.

ST. NICHOLAS.—The third week of the Duss Band Concerts commenced last night. The attendance was large. Different soloists contribute to the programme each evening.

WALLACK'S.—The Show Girl will, it is said, terminate its engagement on Saturday.

AMERICAN.—For the last week of the season the Greenwall Stock company revived Rip Van Winkle last night before a good audience, with Herman A. Sheldon in the title-role. The performance will be reviewed in THE MIRROR next week.

THE STOCK COMPANIES.

On Sunday afternoon, May 25, Ralph Stuart and company celebrated their fifty-fifth performance at the Baker Theatre, Portland, Ore., the offering being The Banker's Daughter. An appropriate souvenir was distributed in the form of a booklet containing, besides the programme, photographic reproductions of all the members of the company. The engagement has thus far been very successful and the players have become warm local favorites.

Lillian Mortimer has been specially engaged by C. P. Elliott to appear at the Columbus Theatre, Chicago, for two weeks, beginning July 20. At the close of this engagement she will commence rehearsals of her own company.

William Stuart closed a special three weeks' engagement with the Empire Theatre Stock company, Newark, on Saturday. Last night he appeared at the benefit tendered to Maud Edna Hall by Charles R. Blaney, and to-night (Tuesday) he will make his farewell appearance in Newark at the benefit given Verne Castro and Taylor Holmes. Mr. Stuart's entire engagement in Newark covered a period of forty-two weeks.

Irving Brooks, who was specially engaged for one week with the Grand Opera House Stock company, Syracuse, N. Y., has been retained there as character comedian.

George Seybolt has signed for juveniles and light comedy with Hunter and Bradford's Worcester, Mass., Stock company.

Edith Crollus has been engaged to play heavies during the Summer with the Louis Leon Hall Stock company at the Park Theatre, Providence, R. I.

Edmund D. Lyon's arrangement of A Midsummer Night's Dream was given by the Bellows Stock company at Elitch's Gardens, Denver, Col., on June 1. Mr. Lyons appeared as Bottom, John Mason as Lysander, Joseph Wheelock, Jr., as Oberon, and Nellie Reed and Lillian Lawrence as Helena and Hermia. Jessie Bartlett Davis sang, and Katherine Field and Antoinette Walker were advantageously cast. In Under the Red Robe, the next play presented, Frederick Perry will make his first appearance with the company.

The Blaney Stock company, featuring Howard Hall and Lorena Atwood, closed a nine weeks' engagement at the Bijou Theatre, Jersey City, N. J., last Saturday. The engagement was very successful. Others in the company were W. H. Turner, Harry Fenwick, George Fisher, Henry Pierson, R. E. Bowling, M. H. Streeter, and Clara Joel. Horace Lewis was specially engaged for Blue Jeans and The Slaves of Russia. Lottie Williams Salter was also a special attraction in the production of Only a Shop Girl and The Electrician, and the star of the Blue Jeans cast was Harry Clay Blaney. Other productions during the engagement included The Royal Box, Notre Dame, A Daughter of the South and A Hoosier Town.

The closing of the American Stock company at Bridgeport, Conn., was occasioned by the sudden illness of Florence St. Leonard, leading woman of the company. Miss St. Leonard is convalescing at her home in Brooklyn. Later she will be the guest of Mr. and Mrs. Ernest Howard at their Summer home in the Berkshires.

Jane Kennark, Charles Lothian, Walter Edwards and Daisy Lovering left New York last Saturday to join the Summer stock company at Peak's Island, Me.

Clara Thropp has been engaged as leading woman of the Electric Park Stock company, Kansas City, Mo.

GOING ABROAD.

The *Kronprinz Wilhelm*, sailing for Europe June 3, had among her passengers Mr. and Mrs. James A. Bailey and Mr. and Mrs. F. Ziegfeld, Jr., (Anna Held). On the *St. Paul* the following day were E. S. Willard, Mr. and Mrs. Leo Ditrichstein, and George F. Hinton. Julia Marlowe left on *L'Aquitaine* June 5. Viola Allen sailed by the Celtic June 6. On the *Columbia*, Saturday, were Henry Greenwall and Bolossy Kiralfy. Mr. and Mrs. E. H. Sothern (Virginia Harned) and May Irwin shipped on the *Minnehaha* June 7, while Amelia Bingham was on the passenger list of the *Lucania*, sailing the same day. Miss Bingham, before leaving, said she would take her company to London in 1903.

George P. Morgan, last season manager for Whitney and Knowles' Quo Vadis, will sail on the *St. Louis*, Saturday, for a three months' tour of Holland, Belgium and Switzerland.

Ethel Winthrop, having closed her season in The Climbers, will sail to-morrow (Wednesday) for Europe. She will visit London and the principal cities and points of interest on the Continent.

Lillian De Wolf Doud will sail for a six weeks' European trip on June 14 from New York. Mrs. Doud expects to visit Mary Anderson while abroad. Her brother was Miss Anderson's last manager.

THE LONDON STAGE.

Much French with More to Come—Tattle of the Theatres.

(Special Correspondence of The Mirror.)

LONDON, May 31.

The theatrical doings of the week started on Monday morning with the annual general meeting of the committee of the Actors' Orphanage. Sir Henry Irving, in the chair, deplored the fact which many of us have long deplored—namely, that this excellent institution has not, up to now, met with the support which it so nobly deserves, and which the theatrical profession ought to give it. It seemed strange (as Irving pointed out) that while actors went about assisting charity matinees in aid of everything and everybody, they did little or nothing for an institution so necessary as this. The whole of the income of the Actors' Orphanage, from all sources for the past year, did not amount to anything like the takings for one ordinary charity matinee. Several important theatrical personages present, including Cecil Raleigh, agreed that this state of things was very lamentable and very discreditable to the theatrical profession. Mr. Raleigh pointed out that he had been thinking over this question of matinees, and he had already received promises of performances in aid of the orphanage from all sorts of managers, including Arthur Collins, James M. Hardie, and Sarah Von Leer, Henry Dundas and other big London and provincial resident and touring managers. Anon, it was computed that if all the managers hold to their promises, there will be something like 400 matinees in aid of this long neglected orphanage. This meeting was unlike many meetings of the sort, in that it was marked by flashes of humor, which fell from Irving, Cyril Maude, Raleigh, and Beerbohm Tree, the last named characteristicly advising caution lest after such long neglect everything would be done by the Actors' Orphanage and nothing for any other theatrical charity.

The theatrical fixtures of the week have been of a French kind and given by Madame Rejane at the Imperial, and by Madame Jane Hading, at the Coronet. Le Rejane started by playing Zasa, your American-made adaptation of which Mrs. Lewis Waller and Leonard Boyne are acting with success at the Royalty. Rejane's Zasa is perhaps more realistic than Mrs. Waller's and Mrs. Leslie Carter's, if it is not in some cases quite so attractive. For my part, however, I have always held and I still hold that Zasa is a play utterly unworthy of consideration. During the week Le Rejane played Meilhac's wonderfully witty and far more savory play, Ma Cousine, and scored a hit therewith. Next week she will present, for the first time in England, that strong French play, La Robe Rouge, the English rights of which are held by Arthur Bourchier, who has given Madame permission to play it in London.

Jane Hading, still the most beautiful creature one could possibly imagine, started proceedings with Ohnet's Le Maitre le Forges, which has twice been rendered into English—namely, by Arthur Wing Pinero, as The Iron Master, and by my late friend, Robert Buchanan, as Lady Claire. Pinero merely translated the piece for the Kendals, keeping the scene in France, but Buchanan transfered the story to England for the late Ada Cavendish, and wrote in a lot of new material. Although the Maitre le Forges is woefully old fashioned, both as to story and sentiment, yet the lovely Jane contrived again to score as the gilt-edged Claire, as she did nineteen years ago.

On Wednesday Madame Jane, whose French manager was, alas, killed in Paris a few days ago by a motor car accident, presented for the first time in England a somewhat softened-down version of that vile play originally entitled Les Demi Vierges, but now called Maud. Thanks to our licenser of plays, some of the most unsavory points both of story and dialogue have been toned down, and for the word Demi-Vierges the word Demi-vertu was substituted. But the play still left a very nasty taste in the mouth, so much so that even as I write I feel inclined to say with good old Bill Bakespeare, "Give me an ounce of civet, good apothecary, to sweeten my imagination."

We are to see some more foreign entertainers here anon, for on Monday week Sarah Bernhardt starts a season at the Garrick, with Marion Crawford's Francesca Da Rimmini; and Charlotte Wiehe, from the Theatre Royal, Copenhagen, will make her welcome reappearance in London at St. George's Hall. Moreover, Cleo De Merode will make her first appearance in England at the Alhambra on Monday, and on the same date the famous Strauss Orchestra will appear at the Empire, where last Wednesday night there was produced a gorgeous and costly coronation ballet called Our Crown.

Basil Hood's new comedy, My Pretty Maid, has been withdrawn from Terry's, where last night Edward Terry revived that pretty play, Love in Idleness, written by E. J. Goodman, of the *Daily Telegraph*, and Louis Napoleon Parker. Last Sunday the Rev. Dr. Ker Gray preached at his swagger chapel in Albemarle Street on Ben Hur, as presented at Drury Lane. On the whole his reverence approved of the play. Albert Chevalier has returned to London, and giving up the more toney Queen's Hall, has gone to the Palace, thereby returning to the more music hall form. Sidney Jones, composer of The Geisha, etc., and G. H. Jessop, who is not unknown on your side, me thinks, are preparing an eighteenth century comic opera, which they at present call My Lady Molly.

Next week's new productions will include Madeleine Lucette Riley's comedy, The Grass Widow, and Rupert Hughes' comedietta, A Wooden Wedding, both successfully tried at Eastbourne this week, and both due at the Shaftesbury on Monday. On the same evening the Kendals will give the first London production of Mrs. Hamilton's Silence, at the Grand Theatre, Fulham. Next Saturday Arthur Bourchier will produce at the Garrick a new play called The Bishop's Move, written by Mrs. Craigie, otherwise "John Oliver Hobbes," and Murray Carson Actor. Next Saturday afternoon Ellen Terry will, as Portia in The Merchant of Venice, at the Lyceum, make her first appearance in London since her return from America. On the following Tuesday the fair Ellen will join Mrs. Kendal at Her Majesty's for Tree's coronation revival of The Merry Wives of Windsor.

At the moment of mailing, I learn that negotiations are in progress whereby Sir Henry Irving may, after his present Lyceum season, join Charles Wyndham, to play one of the two leads in a new, and said to be powerful, play by Henry Arthur Jones, who, please note, now has a hyphen to his name.

GAWAIN.

NEW PLAY PRODUCED BY THE SPOONERS.

The Spooner Stock company at the Bijou Theatre, Brooklyn, in producing last week Justin Adam's five-act drama, A Daughter of the South, the sixth play new to Greater New York that it has thus far appeared in, showed that it is a factor in the exploitation of original dramatic works, and that it is likely to continue to be can be gleaned from the announcement that on June 16 The Lady from Laramie, a new comedy by Mark E. Swan, will be given its initial production on any stage. The cast of A Daughter of the South:

Agnes Marion	Edna May Spooner
Ray Leslie	Cecil Spooner
Captain Victor Grey, U. S. A.	Augustus Phillips
Colonel Leslie, U. S. A.	Robert Ransom
Surgeon Ichabod Hicks, U. S. A.	Harold Kennedy
General John Morgan, C. S. A.	Edwin H. Curtis
Lionel Gordon, C. S. A.	Hal Clarendon
Dan O'Brien	Ben F. Wilson
Amos, a mulatto	W. L. West
Rebel Guard	Isaac Payton
Aunt Lindy	Olive Grove

The plot of Mr. Adam's drama concerns the love of two soldiers, Captain Victor Grey, of the Union Army, and Lionel Gordon, of the Confederate Army, for Agnes Marion, a young Southern girl. Agnes reciprocates Grey's affections from the first, but despises Gordon, as she well may, for he proves a despicable and cowardly man. The first act transpires at the Marion homestead, where Gordon, who passes as a Union officer, although really a Confederate spy, endeavors to force his attentions upon Agnes until Grey, who is his commanding officer, compels him to desist. Gordon has planned that the Confederate Army shall enter the town on this evening and take the Union soldiers by surprise. He tells this to Agnes, stating that Grey's death is assured unless she will consent to be his wife. This she refuses to do, and upon the first opportunity informs her lover of Gordon's treachery, although she sympathizes strongly with the Confederate cause. Gordon drugs Grey before he has time to take any action, and the fight soon rages.

The second act is devoted to the battle, that progresses immediately outside of the house, and results finally in the victory of the Confederates. Grey and his close friend in the regiment, Surgeon Hicks, U. S. A., are taken prisoners of war. The scene of the third act is Libby Prison, where the two, with others, are shown as captives. Agnes succeeds in getting a note to Grey that tells him of the cruelty and insults to which she is daily subjected by Gordon, who is also her captor. Here an ingenious situation grants Grey his liberty. The Confederate Army is sadly in need of surgeons, and one of its Generals comes to the prison, with a request that Surgeon Hicks assist in ministering to the needs of the sick and injured. This he consents to do upon the condition that Grey be liberated, to which the General consents.

In the fourth act Grey makes his way to Agnes in the nick of time to save her from further indignities at the hands of Gordon. A skirmish takes place and Gordon accuses Grey of misusing his liberty, but the charge is refuted by the Confederate General, Morgan, just before his expiration, after having received a mortal injury. The fifth act occurs in Washington, on the day of President Lincoln's assassination. Gordon is concerned in the plot to kill "the powers that be," and after its general failure seeks refuge in the house where Agnes and her associates reside. Grey discovers him in hiding and they fight a duel that ends in the death of Gordon. This brings the play to a close, and puts all obstacles out of the way for Agnes to wed the man of her choice.

The play neither presents nor solves any problems, and is not of any especial literary value, but it is brimful of clever action, and may be regarded as a generally truthful picture of the Civil War period. Its plenitude of stirring situations, rather than the drawing of its characters, makes it of interest.

It is always a greater achievement to make much of parts that do not afford opportunities of moment than to win success in those that do, and this the company, as a whole, accomplished. Edna May Spooner, as Agnes Marion, contributed a portrayal that was conspicuous for its directness and force, as well as for the womanly, sympathetic and appealing qualities with which, as usual, she endowed it. Cecil Spooner made the character of Ray Leslie bright, flirtatious, ingenuous and girlish that were all the attributes the playwright intended it to possess.

Augustus Phillips, in the role of Captain Grey, was natural, vigorous and manly. His love scenes were acted with sincerity and ardor. Harold Kennedy was an easy and entertaining Surgeon Hicks, and Robert Ransom made the most of the role of Colonel Leslie, U. S. A. Hal Clarendon as the villain, Lionel Gordon, was conventionally adequate. In justice to the actor it must be said that the part did not offer the chance to be much more. W. L. West gave a capital character sketch of a mulatto as Amos, and Olive Grove was equally good as Aunt Lindy, a typical Southern darky woman. Ben F. Wilson, as an Irish soldier, was decidedly amusing, and W. L. West and Isaac Payton deserve mention for doing their little well. The supernumeraries showed intelligent rehearsing, and the staging conveyed the requisite atmosphere. A new and unnamed song, interpolated with a dance in the last act by Cecil Spooner and Harold Kennedy, proved novel in itself, and was rendered so excellently as to win a half dozen encores.

ENGAGEMENTS.

Camille Porter, by H. C. White for Delphine in The Power Behind the Throne.

By W. G. Smyth, to support Minnie Dupree in A Rose of Plymouth Town: Augustus Cook, Guy Bates Post, Bennett Sturgis, Douglas Fairbanks, Cornelia Bedford, and Edith Wright.

William A. McConnell, re-engaged as business-manager of Amelia Bingham's companies.

Louise Thorndyke Boucicault, Isabelle Urquhart, and Georgia Mendum, for Would You for Five Million, the farce by William Collier that P. S. Mattox will produce next season.

Louise Dempsey, Carl Weixelbaum, musical director, and Joe Solly, advertising agent, by Flack and Floyd for Zig Zag Alley.

Milt G. Barlow, by G. Edgar Mitchell for Old Black Joe in The Land o' Cotton. Lrian Darley, George W. Park, W. H. St. James, Gilbert Tosack, Monta Phillips, and T. J. Langdon, for the same company, of which George W. Walters will be business-manager.

Frederick Mackintosh, as agent for Daniel Sully in The Parish Priest.

Charles W. Young, for the support of Nellie McHenry in M'liss.

Damon Lyon, for the Boston Music Hall Castle Square Opera company this Summer and with Otis Skinner in Lazarre for next season.

J. Bryon Allenton, re-engaged with The Power Behind the Throne.

For L. J. French's Peck's Bad Boy: Eonie Veronee, Millie Fulmer, Fanny Heth, Marie La Moore, Anna Gilmore, Wilbur Martin, Milton Boyle, Mart Malloy, William McDermot, Floyd Ingraham, E. Carl Hand, musical director; Harry Levy, business-manager; Arthur La Marr, advance agent.

Meta Eyferth, specially engaged for A Man of Mystery.

Mamie C. Barber and Baby Agnes, for The Village Postmaster.

Nellie Mashell, re-engaged by Mason and Mason.

Jane Holly, re-engaged for Hearts Aflame.

J. Sheldon Landon, by W. G. Smyth, as business-manager of Minnie Dupree.

J. J. Fitzsimmons, for the juvenile lead in At the Old Cross Roads.

Carl St. Aubyn, re-engaged with Amelia Bingham for next season.

Charles W. Travers, for the lead in Colorado.

Willard Foster, for Elsworth and Gilbert's Monte Cristo company.

Florence De Lashmutt, for The Power Behind the Throne.

WHAT A BOGUS PASS DISCLOSED.

On Saturday, May 31, a young man presented a pass at the Manhattan Theatre for two seats for the matinee performance of that date, evidently supposing the pass to be valid. It was signed "G. M. Blake," but, aside from the fact that the Manhattan manager's name was not correctly given, it was a forgery.

The young man appeared greatly embarrassed. He said the pass had been given to him by an acquaintance, one Eugene Limedorter, who claimed to have great influence in the literary and theatrical world.

The pass was retained by the management of the Manhattan, who brought the affair to the attention of THE MIRROR.

Upon investigation the following facts developed regarding Mr. Limedorter: he has been a magazine writer for some years, having contributed many articles to some of the leading journals, among the more recent being an article in the May number of the *Review of Reviews* for 1902, entitled "Kalmán Thisa, the Builder of Modern Hungary."

About a year ago he contributed a letter to *The Critic*, which appeared in the August number, 1901, and which purported to have been written by Dr. George Brandes to a friend in New York relative to the health of Henrik Ibsen. In the following December number of *The Critic* an explanation appeared, in which it was stated that *The Critic* had been called to account for publishing the letter. Dr. Brandes had denied that he ever wrote such a letter, and *The Critic* called upon Mr. Limedorter to show the original document, and to make some explanation, but he had failed to show the letter or explain.

Mr. Limedorter has also been a contributor to the *Commercial Advertiser*, to the Supplement of the *Evening Post* and to *The Bookman*. To the editors of the last named publication he caused considerable annoyance, it is said, by making his headquarters at the office of *The Bookman*, having his mail sent there, and by using the official stationary of *The Bookman* for his personal correspondence. When he finally made the assertion that he was the editor of *The Bookman*, he was speedily requested to absent himself from the premises permanently.

GOSSIP OF THE TOWN.

Professional friends of Helaine Hadley were surprised last week to learn of her marriage on May 24 to Corlies Giles, a fellow member of the Quincy Adams Sawyer company. The wedding occurred at St. John's Church, Haverhill, Mass., whence Mr. and Mrs. Giles proceeded to Mr. Giles' home in Providence. Mr. Giles is the son of Charles E. Giles, of the International Power Company, and was for two seasons a member of the Castle Square Stock company, Boston. Miss Hadley is a native of Albany and has been on the stage about three seasons. For a time she was leading woman with Russ Whytal and last Summer she appeared with the Albee Stock company at Keith's Theatre, Providence. During the past season she won much success as Alice Pettingill in Quincy Adams Sawyer. Mr. and Mrs. Giles have both been re-engaged for next season, and will be seen in the play at the Academy of Music in this city Aug. 11. They will spend the Summer at Boothbay Harbor, Me.

Ettore Patrizi, who has been in Europe for several weeks engaging singers for the opera company at the Tivoli Theatre, San Francisco, returned to New York on the *Umbria* last week. Among the artists that he engaged are Signor Augustini, Madame Montanari, Madame Collamarini, Madame Inez da Frate, and Signor Dado. He also secured a new opera by Giordano, entitled Fedora, which will be presented at the Tivoli.

Adelaide Cushman Morgan, who has been suffering from tuberculosis, has gone to the Loomis Sanitarium, at Liberty, N. Y., where she expects to completely recover her health, which has been steadily improving during the last year. Miss Morgan intends returning to the stage next season.

Cora Williams during the week of May 31 sang the part of Rosetta in The Black Hussar, with the Terrace Garden Opera company, at twenty-four hours' notice, replacing Clara Lavine, who was compelled to give up her place in the company temporarily owing to illness.

Claude Gillingwater, having ended his long engagement with Mrs. Leslie Carter in Du Barry, departed last Tuesday for Deer Isle, Me., where he expects to remain until late in July, returning to New York in time to direct the rehearsals of Haunting for Hawkins, which will be presented in the Eastern cities next season under the direction of his brother, J. W. Gillingwater.

William Friend returned to town last week from a short trip to the West. He has been engaged to play the role of Hawkins, in Haunting for Hawkins, next season.

The case of Fire Commissioner Sturgis against Maurice Grau for alleged violation of the fire laws in allowing standees in the Metropolitan Opera House came up for trial in the Eighth Municipal Court June 5. Justice Bolte adjourned the hearing until June 16, and ordered counsel to file briefs.

Leander S. Sire filed on June 5 a mechanics' lien on the Astor property at 1531 to 1535 Broadway, where Sire Brothers were building a theatre until they were dispossessed last February for non-payment of rent. The Sires were second sub-lessees of the property. They were enjoined from building their theatre by T. J. Backes, the lessee, who claimed that no provision had been made in the plans for a drug store that the contract stipulated he should have.

Rose Melville obtained in Cincinnati, June 5, a decree of divorce from Harry Hardy, with permission to resume her maiden name, Smoch.

Howard A. Cook's Opera company opens this week a twelve weeks' season at Tumbling Run Park, near Pottsville, Pa. In the company are Madeleine Sandford, Marie Malton, Jess R. Fulton, Alec Thompson, Harry Carter, Sidney Cox, Margaret Crayton, and H. J. Siegfried.

Iola Pomeroy has closed a successful tour of forty weeks, starring in Fogg's Ferry, direction C. E. Callahan.

Monroe, Mack and Lawrence, headliners in the leading vaudeville houses, will be starred in Peck and his Mother-in-Law by the Selden-Shea Amusement Company, opening at Baltimore Oct. 6.

Frank Ranney will be stage-manager of the opera company at Terrace Garden this Summer.

Bert Haverly will play a leading comedy part in Clay Clement's Ping Pong, which opened at the Studebaker Theatre, Chicago, last night.

Marie Hunt, who is recovering from a severely sprained ankle, is stopping at the Hotel Grenoble. She will spend the Summer on the Canadian lakes.

Elizabeth Goodall last week succeeded Mable Van Wie as Cerise in the Ahern Opera company's production of Erminie at Chase's Theatre, Washington, and scored a success.

Gladys Arnold is recovering from an attack of bronchitis and pneumonia. She will soon go to Bath Beach, L. I.

H. Victor Morley left yesterday for Winnipeg, Man., where he will be featured as principal comedian with the Howe Comedy Stock. The engagement is for six weeks. Mr. Morley will return to New York about Aug. 1.

John Peters, of 272 Sumner Street, Brooklyn, is anxious for news of his daughter, sixteen years old, who last year ran away from home to join The Woman in White. She is supposed to be with a company presenting A Summer Girl.

Corse Payton wishes THE MIRROR to say that he is in no way connected, pecuniarily or otherwise, with the Boyle and Stevens Greater New York Permanent Circus, now exhibiting at the corner of 125th Street and Lenox Avenue. A report to that effect has been circulated, but Mr. Payton pronounces it absolutely false.

Mr. Charles D. Wildes has purchased from Mr. Hal Davis the successful comedy, One Christmas Eve, and this will be given in connection with other refined comedies by the Brennan-Sale company in their tour of the Southern States and Pacific Coast the coming season.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

McIntyre and Heath head the week's list of attractions, the particular novelty, however, being the first local performance, barring a trial, of the new act, The Two Juliets, presented by Lena Merville, Marion Munro and Sidney Black. Other features are the Three Livingstons, Tom Almond, Merriman and Rich, Hallard and Worth, the Glasgows, Montgomery and Pearl, the stereopticon, and the biograph.

Tony Pastor's.

Jane Courthope and company in It Might Have Been, Fitzgibbon, McCoy and Fitzgibbon, Mr. and Mrs. Jimmie Barry, John R. Cain and company, Sullivan and Pasquelina, Blanche Newcomb, William Cahill Davis, Hannah and Miller, the Gladstons, Mr. and Mrs. Larry Shaw, Franklin Wallace, Chris Green, Hutchinson and Rutledge, and the vitagraph compose the week's music.

Proctor's 125th Street.

Manager F. F. Proctor has established here a permanent stock company, including Wallace Redding, Cecil De Mille, James Cassily, Mat Adams, Richard Lyle, Adelaide Eaton, Ethel Browning, Ada Lovick, and Adaline Richards. This week they will revive Captain Swift. The kinetoscope remains in charge of the vaudeville end, and the Sunday conference concerts will be retained.

Proctor's Fifth Avenue.

A contingent of the Proctor Stock company are seen in a revival of The Girl in the Barracks, a long played by Louis Mann and Clara Lipman. In the vaudeville contingent are Isabella D'Armond, Sydney Grant, J. Warren Keane, the Irene Mackay Duo, the Musical Bells, Barney Reynolds, William La Delle, and the kinetoscope.

Proctor's Twenty-third Street.

The straight vaudeville bill for the present week includes Welch, Prouty and company, Irving Jones, Lynn Webber, Mathews and Ashley, Howard and Linder, the kinetoscope, and other attractive features.

Hurtig and Seamon's.

Although the management intended to close this week, the business has induced them to keep the house open indefinitely. The programme, headed by Algerian Coote and company in Magnolia Blossoms, Hurtig and Seamon, Lindsay and Mellotte, Marion and Pelzer, Edgar Foreman, Isabelle Berger, Arthur Buchner, Di Cesteron, and the vitagraph.

Paradise Gardens.

No new acts are announced, the week's bill consisting the Three Ch's, Olga von Hatzfeldt, Flores, the Four Madcaps, Rachel Lays, Gautier's cats and dogs, the Three Willis Brothers, Hassan Galdis, Starr's monkeys, Sparrow, Amelia Rose and Johns, and Ott Brothers, Klein and Nickerson.

LAST WEEK'S BILLS.

Kirby's Union Square.—The Four Ladzeas led a long bill and easily carried away first honors by their truly wonderful performance on the high horizontal bars. The reckless daring and the admirable adroitness of these splendid acrobats brought, as they never fail to do, thunders of applause, and many of the greatest hot spots of the season. Bellman and Moore followed with their clever comedy sketch, The Minstrel Misfit, which is full of bright lines and humorous situations. Bellman is held their hearth and forty gags for fear of the consequences of a single misfortune. Yet no perfectly is unless do the Ladzeas work that the misfortunes never comes and the act, that would appear to be so necessary, finds its consolation always gone. Thomas J. Ryan and Mary Richfield did, on the honor to hit on laugh all over again at the troubles and trials of Mag Haggerty's Father, as recounted in pretty sufficient lines by Will M. Cressy, who certainly can write things. This playlet, fairly satisfactorily with been but no less good-natured surroundings, and the fine acting of both players, not to speak of the able but anonymous support, make it go like a rattling rolling broom. There should be a whole evening's entertainment in this little comedy, if it were cleverly elaborated to fill three acts, showing in the first act, perhaps, the drowning of Mag Haggerty's aerial aspirations; in the second, essentially the present situation; and in the third, the effort of Haggerty to drive an unlucky person and his downfall. The material appears to be there, and the chief actors are naturally new in the parts. Clayton, Jeffries and "Jasper" contributed their laughable bar-room clown specialty with marked success, the apparently inscrutable mule, "Jasper," fairly stealing honors with the two human comedians. "Jasper" is an uncommonly well trained beast and he knows just how to gather in as many laughs as do his companion players. Bailey and Madison registered a large-sized hit in their grotesque acrobatic comedy turn, in which Mr. Bailey's startling contortionistic and his extraordinary physical flexibility and suddenness were chief attributes by Mr. Madison's surprising exhibition of flexibility and bonelessness. A double encore was the share of the Three Mosconis, who entered after a brief absence and secured the patronage by showing how much hugging about a man can stand if he only knows how to take it. George C. Davis recited of his celebrated monologue and stirred up considerable amusement with his characteristic observations on people and things. Hughey Dougherty, who seems almost like a stranger in New York, scored large with a minstrel dissertation that glittered with broad-new, up-to-date witticisms. As we have had occasion to remark elsewhere, Mr. Dougherty must read the newspaper each morning with both eyes wide open for possibilities of fun with both eyes wide open for possibilities of fun with both eyes wide open for possibilities of fun

VAUDEVILLE. VAUDEVILLE.

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FRANK LOTTIE

PRESENTING THEIR LATEST SUCCESSFUL FARCES

HOTEL REPOSE, By JOHN D. GILBERT. AND TEACHING HER A LESSON, By BERT BAKER.

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The Man that Talks About His Father.

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68 WEEKS IN BROOKLYN.

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10-Year Old—Miss Haynes, I can't show up for movie.

Miss Haynes—Oh, but you must. What is the matter?

10-Year Old—Ah, I got er date, see.

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THE MAJOR AND THE JUDGE.

By WILL M. CRESSY.

Management HURTIG AND SEAMON.

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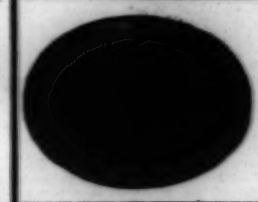

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"HAPPY" FANNY FIELDS

Will sail for America June 4 for a short vacation, returning to London to open at the Tivoli and Oxford Aug. 4, where I am booked for eight weeks.

Time all booked for 1903.

Address WARNER & CO., 20 Wellington St., London.

BERT HOWARD AND LEONA BLAND

Read what the Boston *Globe* has to say:

A Strange Boy is the name of the farce which Bert Howard and Leona Bland present, and in which the former, aided in no small degree by his partner, made a great hit. His wit was as sparkling as champagne while his grotesque pleasantry was beautifully restrained. The climax came when he gave an imitation of Fairbanks, which was undeniably funny. Miss Bland is a pretty and attractive young woman and was well liked.—*Boston Globe*, May 18.

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EDMUND DAY

Will write a few Sketches this Summer.

SUCCESSES IN 1901-2: All in the Family—Fred Edwards and May Edouin; The Unexpected—Hal Davis and Inez Macauley; Are You My Wife—Mr. and Mrs. Gardner Crane; Uncle Phineas; In Trust—Mr. and Mrs. Alfred Kelcy.

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This week—Robinson Park, Ft. Wayne, Ind. Management JO PAIGE SMITH, 603 St. James Bldg., N. Y.

New Material Always on Tap by that Rascal,

LONEY HASKELL

Why am I like New York City?

Because I am wide open.

Address 217 E. 26th Street, New York.

"The Boy Comic,"

JAMES J. MORTON

Loafing around New York now for two weeks, looking at the funny Panama hats and corset cut coats; will leave them for San Francisco, where I will remain for six weeks—cool evenings there.

P. S.—Some folks didn't go to Europe—and little James knows the reason. Oh, Fudge!

ARTIE HALL

Electric Park, Kansas City, last week (BIG HIT.)

Sans Souci Park, Chicago, June 15. "DAT'S ALL NOW."

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AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Gracie Emmett and Co. in Mrs. Hogan's Second Husband, Howard and Bland in A Strange Boy, Mr. and Mrs. Tony Farrell in An Amazing Debut, Mack and Elliott in The New Minister, Bailey and Lynn in The Electric Boy, and numerous other successes. For terms, or plays, sketches, monologues, etc., address

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At liberty—Entertainments, Clubs, Etc. Grand Opera Season April 7. Address Hudson Heights, N. J.

own merits. The audiences were requested to name it, and up to the present time several thousand titles have been sent in Miss Spooner, who, with a committee, will select the best one. The contributor of the title to be selected will be rewarded by a prize, consisting of a collection of popular music, and, what will no doubt be more valued, an autographed picture of either of the Misses Spooner he or she may elect.

The Zeb and Zarrow Trio write: "We played Hanlan's Point, Toronto, last week, topping a strong bill, the new act meeting with success. Among the sensational features are jumping feats with unicycling, safeties and wagon wheels, and a forty-foot dash down a ladder on a wagon wheel and inside of loop. The next two weeks will find us at Sylvan Beach, Oneida Lake, N. Y., where we are booked to introduce our high dive, or eighty-foot drop from a tower on a bicycle, and loop-the-loop. We are also booked for an indefinite run at Ted Marks' American Roof. Managers W. R. Black and Walter Floyd, who will pilot our starring tour in Zig Zag Alley, are hard at work booking and arranging time. The season will be forty weeks, and the cast will comprise some well-known people, with Zeb and Zarrow in the leading roles.

A testimonial will be tendered to Manager F. Mann, of the Lion Palace, New York, this (Tuesday) evening. Among the volunteers are Kennedy and Quatrelli, Chameroy and Donnagitta, Hubert Wilke and Bettina Gerard, the Fraser Trio, the Aeolian Four, Gordon and Gillette, Maxwell and Dudley, Hoey and Lee, Young, Al. Kruz, Vera King, Lillian Tyce, Clara Francis, Fialkowski, the Hobo Quad, the Yalto Duo, Harry Lando, the De Muths, the Marelle Brothers, the Page Trio, Nellie Burt, and Allen Shaw and daughters.

Charles Jacklin and Henry B. Ingram will dissolve partnership at the close of their Summer tour of New England parks. Mr. Jacklin will return to light opera, and Mr. Ingram will become the partner of Agatha Boyle in presenting an electrical novelty act invented by Mr. Ingram.

The Premiere Quartette—Bill Kane, Walter Staley, Fred Byrd, and Matt. Healey—are singing with success a new ballad by H. B. Ingram and R. H. Hillman, entitled, "Among the Valleys of New England." The quartette have signed with Broadhurst's Mr. Jolly of Joliet for next season.

Adele Purvis Ourl cancelled her engagement at Jamestown, N. Y., this week to rest and, as she says, to "get a little white paint on the little nibbers," that she has kept somewhat shady Nov. 11. She is booked solid to Oct. 21, and begins her park season next Sunday at Cedar Point, Sandusky, O. On Oct. 6 she will open her regular season at Chase's, Washington.

Jones and Sutton are playing an indefinite engagement with Orrin Brothers' Circus at Guadalajara, Mexico.

Stanley and Wilson, after visiting Marseilles, Nice, Monte Carlo, Genoa, Venice and Milan, are now at Lucerne, with Geneva, Dusseldorf, Brussels, Tournay, Ghent and Vienna following, for a half month each.

Hylenia Pryne is dangerously ill at the Hospital for Women and Children, Newark, N. J. An operation was performed on June 8.

Bob and Ben McGinley will close their earlier season at Vincent, Minn., on June 30, and will open their Summer season at the River Park Pavilion, Winnipeg, June 30.

Tom Lowis is rusticating down at St. James, Long Island, with his eccentric partner, Sam J. Ryan, in town looking after the interests for their starring tour in farce comedy in "Mr. Hayseed and the Judge." Mr. Ryan must return to the latter to an immediate Pension bat on the 25th, to play "The Bat," in his eccentric condition. He can be in no other. The bat, in his present condition, requires careful education, but is very cool underneath when their seven count on Oct. 28.

Whitney Allen furnished seven twenty bill-posters to Bowes last week for the Barnum and Bailey Show. James A. Bailey called Bowes to join the show last Tuesday.

Weber and Fields and their co. arrived in town on Sunday, after a highly successful tour.

Mrs. William A. C. Inman (Letty Meredith) had a bad accident in a runaway accident at Coney Island, N. Y., on June 14. She was removed to the Henry Hewitt Hospital, where it was thought that amputation might be necessary. Later, the physicians believed that the injured limb might be saved.

Myrtle Turner, owned the parrot of John Carroll, a fourteen-year-old boy who had stolen a $600 diamond from it for $5 and thrown away the worn ticket. The police went after the investment.

Al Haynes, of the Opera Theatre, Fall River, and Lawrence, Mass., has leased the Savoy, Lowell, as an addition to his circuit.

FAIRS AND CARNIVALS.

The 10th' June fair and carnival at Minneapolis June 9-14, exceeds the proportions of an exposition. These industrial fetes are rather attractive features of the Northwest circuit, nearly a mile long. The annual event is by a midway, one of the largest and best ever offered. The Court of Honor and Entrance Arch have been planned on a very elaborate scale. The Minneapolis Gas Company, of its own expense, provides for the illumination of the Court of Honor and the Main Arch, and will spend over $2,000 on the various effects it will produce. The Minneapolis General Electric Company, and some very original effects are seen. The Temple of Light and Music, a building of purple cloth, has been built at an expense of $1,000 by the Music Executive Committee. Military bands participate, and concerts in the open air will be a feature of the exhibition. Thos. L. Hayes, representative here of Jacob Tait in the Northwest, and manager of the Tait Shows, Minneapolis, and Grand Opera House, St. Paul, the present Exalted Ruler of Minneapolis Lodge, No. 44, is acting as chairman of the Fair and Carnival Executive Committee. Mr. Hayes and Judith R. Hall, a well-known local newspaper man, are jointly advertising the event for the local Elks. Hinkley, Hall & Co., who, in addition to being newspaper men, are also handling the event for the local Elks, Hinkley, Hall & Co., who, in addition to being newspaper men, are also handling the event for the local Elks.

Russell Sisters—Gaiety Theatre, Chicago, 9-14.
Ryan, Robbie—Bijou, Paterson, 9-14.
Ryan and Richfield—Bijou, Fall River, 9-14.
Ryan and Tierney—Empire, Hoboken, 9-14.
Ryan and Walker—Orpheum, Boston, 9-14.
Ryan, Walter C.—Empire, Hoboken, 9-14.
Ryan, Weber and Ryan—Empire, Providence, 9-14.
Ryan and White—Empire, Newcastle, Pa., 9-14.
Ryan, Mr. and Mrs. Will H.—Empire, Providence, 9-14.
Ryan and Richfield—Bijou, Fall River, 9-14.
Ryan and Tierney—Empire, Hoboken

ACTORS' CHURCH ALLIANCE.

Third Annual Meeting at the Berkeley Lyceum—Reports of Development.

National Headquarters, 139 W. Forty-seventh St.

The third annual meeting of the Actors' Church Alliance of America was held in Berkeley Lyceum on Monday evening, June 2, at 8 o'clock. There was a large gathering of members and friends, with eight delegates from the flourishing Boston Chapter. In the absence of Bishop Potter, President, who has sailed for Europe for his health, F. F. Mackay occupied the chair. After prayer had been offered by the Rev. Thos. H. Sill, the chairman introduced Sadie Vera Milne, who gave a charming recitation. The General Secretary read the minutes of the last annual meeting and also communications from Joseph Jefferson, Mrs. Fiske, and the Rev. Dr. Shinn, who for various reasons found it impossible to attend the meeting. A song entitled "Carolina," rendered by George A. Smith, preceded the annual report of the Secretary, which follows:

The Secretary's Report.

Mr. Chairman and Ladies and Gentlemen, Brothers and Sisters of the Allied Callings of the Church and the Stage:

To-night we are within seventeen days of our three years' existence as an institution, having been organized on June 19, 1899. Considering the fact that we started this movement practically new and began it on original lines, without money and with not a little misunderstanding on the part of both branches that we sought to bring—the Church and the Stage—together, the former and unbelieving, the latter, however, support has been wonderful, and we are assured that God is, has been, and will be with us in our great work of bringing the church and the stage together, for both the benefit of the ministry between the Church and the Stage, and uniting them long years' divine favors for the betterment of the world. To Him, therefore, let us ascribe the glory and the praise!

Local Year we reported, all told, 1,200 members, 700 of whom were delegates. This year we can report 2,500—700 of these being delegates, living in 200 cities of the United States and Canada, 400 being members of the Boston Chapter, 50 belonging to the Philadelphia branch, and the balance residents of New York city and scattered throughout the country. It is but just to state that 60 of the absentees are members of branches which have been organized since our last meeting, and which will be represented at our next annual meeting. Over 200 representatives of the Allied Callings of the Church and the Stage have enrolled their names

MANAGERS' DIRECTORY.

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ILL.—CLINTON.

Rennick Opera House

Have secured management of the Rennick Opera House. All contracts made with former management for season 1902-3 must be ruled or same will be void. New contracts will be let on same terms by sending old contracts to

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Booking coming season for New Opera House. Capacity, 800; population, 8,000; draw from, 10,000. Railroad pays out $100,000.00 each month. Can get you Brookhaven, 22 miles away, with population 4,000. Write for terms and time.

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A. R. WATERMAN, Mgr. New Opera House, Canton, Illinois.

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